

Volpaga



SPRING SHOPPING

MARCH · 15 · 1931

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People who travel with Oshkosh Trunks enjoy a peace that passes understanding—at least the understanding of anyone who is not an Oshkosh owner.

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TIFFANY & Co.

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FIFTH AVENUE & 37TH STREET
NEW YORK



Parfum
de CARON
Paris

CARON CORP., 389 FIFTH AVE., NEW YORK

VOGUE
March 15th, 1931

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BONWIT TELLER

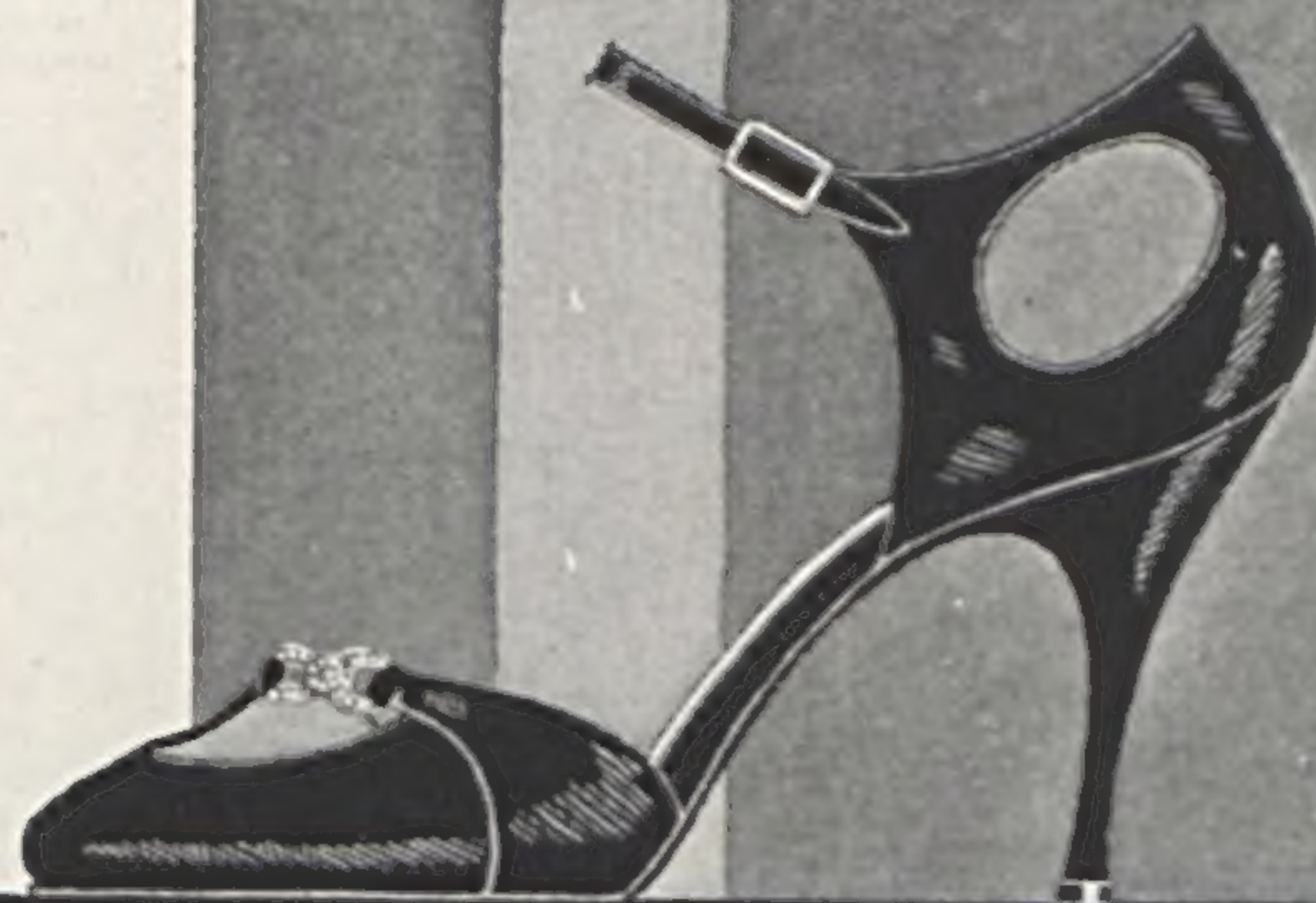
FIFTH AVENUE
AT 56th STREET

NEW YORK

PHILADELPHIA

PARIS

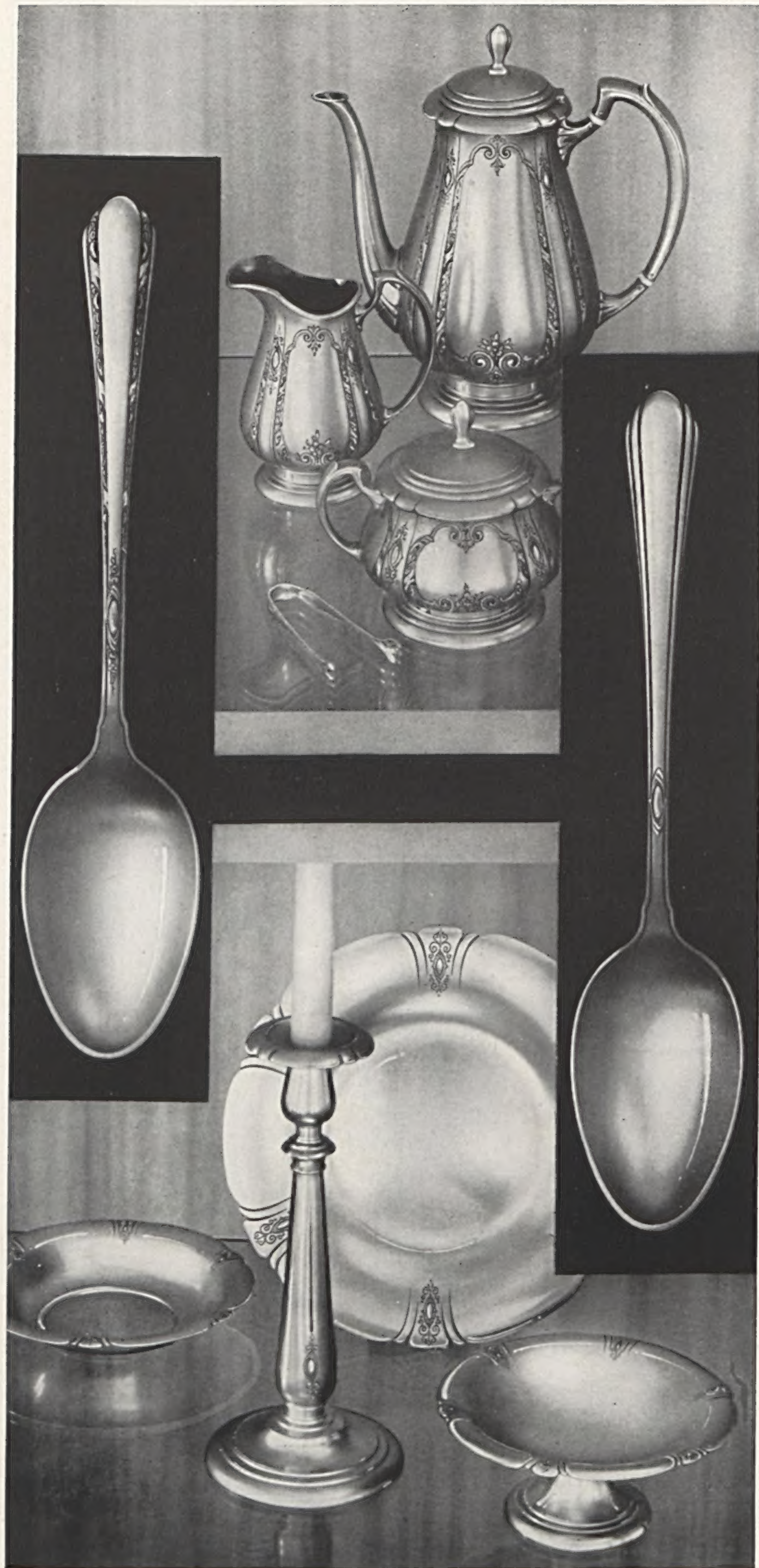
LONDON



INTRODUCING The Newest Grecian Sandals

The newest fashion is to expose as much of the foot as possible . . . the black moire sandal above is brilliant with its rhinestone studded, ribbon-like straps, 32.50; and note the originally cut-out vamp and back of the sandal at the right . . . in black satin; or in white crepe or satin for dyeing, 18.50.

SHOES . . . Second Floor



Complete Matching Services at New Low Prices

(These prices are for Lady Diana—Chased Diana is slightly higher.)

6 teaspoons now cost but \$8.50

A set of 20 pieces of Lady Diana to serve informal luncheon for four persons (teaspoons, dessert forks, dessert knives, salad forks)—\$48.00.

A set of 84 pieces, a family set—serves 8

people comfortably and correctly—\$223.00.

The flowing lines of the Lady Diana flatware are reflected in every piece of the complete matching service. Pieces pictured directly above: sandwich plate \$30, jelly dish \$15, compote \$20, candlesticks \$75 per pair.



DIFFERENCE OF OPINION

We are told that moderns who approve each other's cars, lipsticks and contract differ decidedly about these two designs in sterling . . . The difference goes deeper than mere opinion, of course! If you adore the modern-Grecian influence, you'll adore Lady Diana too. If you've gone 1931-Victorian, Chased Diana will enchant you. Personalities are happily mated, this year, to both Paris models and Towle sterling.

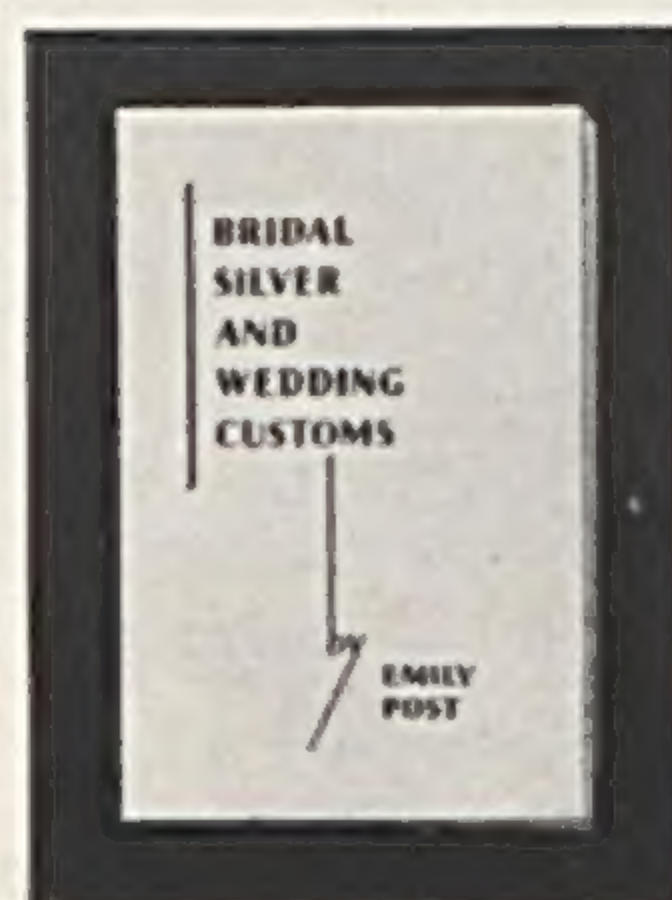
• • •

This is a wonderful year to buy sterling! Prices are less than for many, many seasons. "Lower prices" on many things, this year, may mean correspondingly lower quality. But the purity of sterling silver, you must remember, is fixed by government standard. And its social status is as unexcelled as ever.

At current prices, there can be no difference of opinion about the advisability of buying Towle sterling now.

TOWLE

STERLING SILVER EXCLUSIVELY



EMILY POST, distinguished author of "Etiquette," the Blue Book of Social Usage, has written a fascinating booklet called "Bridal Silver and Wedding Customs." If you've a wedding in prospect, better send for it without delay!

The Towle Silversmiths, Dept. K-3, Newburyport, Mass. I enclose 25¢ in coin or stamps for Emily Post's "Bridal Silver and Wedding Customs."

Name _____

Address _____

City & State _____

My jeweler is _____



B7—This copy of a Chanel coat is one of her outstanding successes. It has a novel seamed yoke, and a white patent leather belt and flower. Imported granada cloth in guardsman blue, black, tan, or green. Sizes 14x to 20. **59.50**

B8—Vionnet-type coat with draped jabot collar of white moire lamb. Imported crepey-woolen cloth in admiral blue with white fur, in black with black fur, in brown with tan fur. Sizes 14x to 40. **89.50**

Chanel and Vionnet Inspire Four of the Smartest Easter Coats

Coats with little or no fur are high in importance this Spring, and the four models shown here are typical of those being bought by smart young women.

B9—Best's Nada* sports coat is of natural camel's hair material, with the "coachman" double breasted fastening that Chanel introduced. The brown leather belt is a new note. Sizes 14x to 40. **49.50**
*(Reg. U. S. Pat. Off.)

B10—This Vionnet-type coat is typical of the new vogue for un-trimmed town coats. It has the flower and leather belt that date so many of the new models. Imported granada cloth in guardsman blue, black, or brown. Sizes 14x to 20. **59.50**

Best & Co.

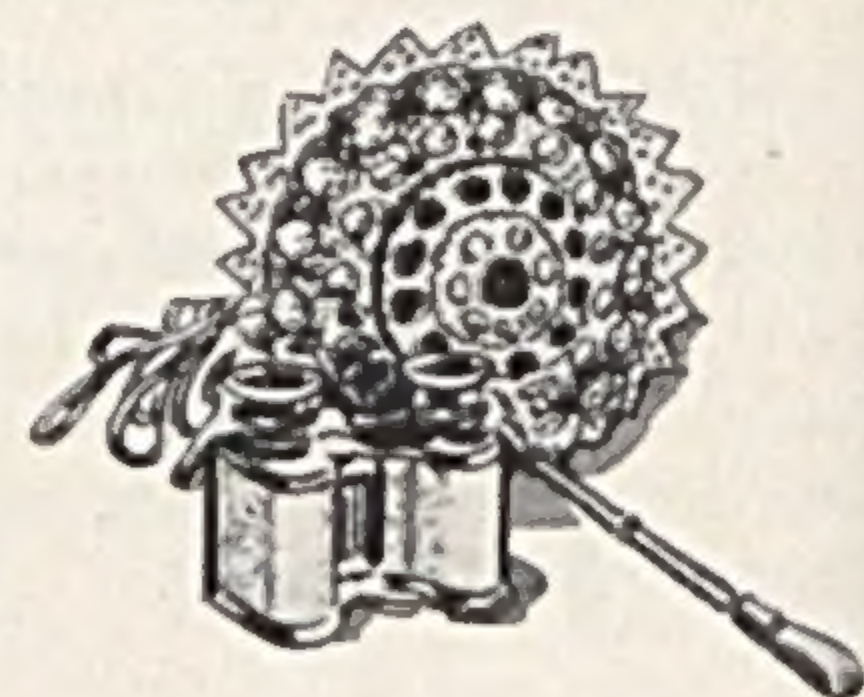
FIFTH AVENUE

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SUBURBAN STORES AT GARDEN CITY, MAMARONECK, AND EAST ORANGE



THE SINGLETTE IS MADE ONLY BY VAN RAALTE



Fashion behind the scenes

IT IS NOT SIMPLY a question of beauty . . . it is Good Form to be neat and firm of figure. The Van Raalte Singlette—the first, and the most highly perfected, of the all-in-one garments—idealizes, and at the same time molds, the figure. A single silken sheath of a garment coaxes the hips into firmness, rounds the breasts, gives

a clear unbroken suppleness of line to the silhouette. If you wear a heavier girdle, you still need a Singlette to attain that smooth flowing outline demanded by the romantic clothes of today. In the softest of silk, VR-Tex (a combination of rayon and silk), and in du Pont rayon. From \$30 to \$2. "because you love nice things."

VAN RAALTE

If you keep an eye on Paris...you'll welcome these new spring Bradleys

The Double-Breasted! . . . Paris is literally spending her days behind two rows of buttons. And she finds it a style uncommonly chic in one hundred and one different forms. Suits, dresses, coats . . . yes, and even sweaters. *All* double-breasted! Unquestionably it's the keynote for this spring's daytime clothes.

Having rather a hunch about the double-breasted's importance, Bradley's designers and stylists have been buying and sketching and jotting in every interesting corner of Paris. And so . . . right here in this country, you can get Bradleys that are the breathing images of Paris' latest and smartest "doubles." Stunning knitted spring dresses and suits and sweaters after those of such artists as Lanvin, Schiaparelli and Chanel. . . . Clothes so able to speak (in French, of course) for themselves, if you'll go right down and see them.

You will find them at many of the more forward-thinking shops, along with other charming sports and country clothes which Bradley suggests for your first blue-sky week-ends. All manner of sweaters, suits, dresses, scarfs and berets which are indispensable to a well-planned spring and summer wardrobe. . . . Bradley Knitting Company, Delavan, Wisconsin.



Barbara W

Mrs. Reyburn J. B



"... buttons, buttons, buttons . . . it was the double-breasted everywhere.

• **For Sara H. K. P.—** I suggested the Bradley sweater-suit No. 7821 D, in red and green and blue. Because it is a copy of Chanel's own jersey, and, being double-breasted, might be called a 1931 expression of the familiar Cardigan. It fits snugly at the hips as this season's sweaters must. And its decided chic is evinced in the gauntlet treatment of the sleeve (were sleeves ever as important?). The price is about \$29.50.

• **For Frances C. C.—** the Bradley suit No. 70108 N, in Jacquard effect of English green and white. Because it is a copy of one of Lanvin's most interesting double-breasteds. The striped coat is skilfully and flatteringly cut, and the plain colored jersey skirt, as well as the sleeveless blouse, show the diagonal treatment which is particularly good. Also in Castilian red and white, and navy and white. The price is about \$29.50.

• **For Barbara W—** the Bradley slip-over sweater No. 7070 in white, with colorful stripes on sleeves and insert. Because it is a copy of a sweater created by those three Russian girls who call themselves "Trois." And because it is in expression of a new type of sports clothing in that it achieves the effect of a plain light foundation and brilliant accessories, all in one garment. . . . And stripes were never better. The price is about \$10.

• **For Mrs. Reyburn J. B—** the Bradley double-breasted dress No. 7052 D, in brown and white tweed effect. Because it's an adaptation of a Chanel model which might be called classic. Just the sort of dress that will more than work for its keep and is sure to know the art of aging gracefully. . . . One which is made by faultless cutting. The price is about \$25."

. . . from a letter of LISA POTTER
BRADLEY SHOPPING ADVISER

BRADLEY

SLIP INTO A BRADLEY AND OUT-OF-DOORS

ESSENCE RARE

*The most precious
of parfums*



HOUBIGANT
PARIS

FROM TWENTY-FIVE TO ONE HUNDRED AND TWENTY-FIVE DOLLARS THE FLACON... *Flacon d'Essai* \$6.50



EDWINA BOOTH, Metro-Goldwyn-Mayer Player

Studio Photograph by Hurrell

Jeunesse

FOR YOUNG WOMEN OF ALL AGES

For the first breath of Spring Jeunesse creates
for you this lovely dove grey dress with its new
waistline jacket to match. Priced at \$39.50.

This JEUNESSE model in many
attractive colors may be seen
at the following shops:

Akron, Ohio, THE M. O'NEIL COMPANY
Albany, Georgia, ROSENBERG BROS.
Anderson, Indiana, THE FAIR STORE
Ann Arbor, Mich., WM. GOODYEAR & CO.
Arkansas City, Kan., BARNARD'S
Athens, Georgia, MICHAEL BROS.
Asheville, No. Carolina, MARSHALL'S
Baltimore, Maryland, THE MAY COMPANY
Beaumont, Texas, ROSENTHAL DRY GOODS CO.
Bellingham, Wash., MONTAGUE McHUGH
Berkeley, Calif., SATHER GATE APPAREL
Billings, Mont., HART-ALBIN CO.
Birmingham, Ala., HERMAN SAKS & SONS
Boonville, Pa., BOUNDARY DRY GOODS CO.
Boston, Mass., WM. FILENE'S SONS CO.
Brooklyn, N. Y., ABRAHAM & STRAUS
Brownwood, Texas, SHOP OF YOUTH
Buffalo, N. Y., THE JENNY CO.
Butte, Mont., BOYINGTON GOWN SHOPPE
Casper, Wyoming, THE STUART SHOP
Charlottesville, Va., LEVY'S FASHION SHOP
Chicago, Illinois, MANDEL BROTHERS
Chickasha, Okla., THE PEOPLE'S STORE
Cincinnati, Ohio, SMITH-KASSON
Cleveland, Ohio, WILLIAM TAYLOR & COMPANY
Columbia, S. C., HALTIWANGER'S
Columbus, Ohio, ROBERT'S
Cumberland, Md., ROSENBAUM BROS.
Dallas, Tex., TITCHE-GOETTINGER CO.
Davenport, Iowa, M. L. PARKER CO.
Dayton, Ohio, THE ELDER & JOHNSTON CO.
Denver, Colo., THE MAY COMPANY
Des Moines, Iowa, YOUNKER BROS.
Detroit, Mich., THE J. L. HUDSON CO.
Duluth, Minnesota, THE DULUTH GLASS
BLOCK STORE CO.
El Dorado, Ark., EL DORADO DRY GOODS CO.
Elyria, Ohio, THE LEWIS MERCANTILE CO.
Erie, Pa., LORETTA WINGERTER
Flint, Mich., CHRISTIE SHOP
Fort Scott, Kansas, W. J. CALHOUN D. G. CO.
Frankfort, Ky., W. S. FARMER & SON
Grand Forks, North Dakota, McSHANE'S
Grand Rapids, Michigan, PAUL STEKETEE & SONS
Great Falls, Mont., THE ECONOMY SHOP
Harrisburg, Pa., BOWMAN & CO.
Hartford, Conn., G. FOX & CO., INC.
Houston, Texas, FOLEY BROS. DRY GOODS CO.
Huntington W. Va., THE ANDERSON-NEWCOMB CO.
Indianapolis, Ind., L. S. AYRES & CO.
Jacksonville, Florida, LEVY'S
Johnstown, Pa., PENN. TRAFFIC CO.
Kansas City, Missouri, HARZFELD'S
Lexington, Ky., MEYER & HINKLE
Little Rock, Ark., M. M. COHN CO.
Long Beach, Calif., JOSLIN'S
Los Angeles, Cal., BULLOCK'S Collegiate Dept
Lowell, Massachusetts, BON MARCHE DRY GOODS CO.
Miami, Florida, BURDINE'S
Milwaukee, Wisconsin, BRAUN'S SHOP
Minneapolis, Minn., THE DAYTON CO.
Minot, N. Dak., ELLISON'S Inc.
Nashville, Tennessee, THE CASTNER-
KNOTT DRY GOODS CO.
NEW YORK, N. Y.:—
Emily Shops, Fifth Ave. at 37th Street
Emily Shops, Fifth Ave. at 46th Street
Emily Shops, Madison Ave. at 46th Street
Emily Shops, Madison Ave. at 57th Street
Emily Shops, Madison Ave. at 76th Street
Emily Shops, 34th bet. Fifth and Broadway
Emily Shops, 42nd bet. Fifth and Sixth
Emily Shops, Broadway at 82nd Street
Emily Shops, Broadway at Chambers
Emily Shops, Broadway at Park Place
Emily Shops, Nassau Street, Near Fulton
Newark, N. J., EMILY SHOPS, INC.
Oakland, Calif., H. C. CAPWELL CO.
Oklahoma City, Okla., RORABAUGH-BROWN CO.
Omaha, Nebr., J. L. BRANDIES & SON
Paducah, Ky., IRVIN COBB SHOPPE
Palestine, Texas, HODGES DRY GOODS CO.
Pasadena, Cal., HOWARTER SPORT APPAREL
Philadelphia, Penn., GIMBEL BROS.
Phoenix, Ariz., SWITZER'S
Pittsburgh, Penn., JOSEPH HORNE CO.
Portland, Ore., MEIER & FRANK CO.
Providence, R. I., GLADDING'S, Inc.
Provo, Utah, TAYLOR BROS. CO.
Riverside, Calif., GEO. N. REYNOLDS CO.
Sacramento, Calif., THE BON MARCHE
San Francisco, Calif., A. G. SPALDING & BROS.
Santa Barbara, Calif., SWITZER'S
Saranac Lake, N. Y., KATHARINE HOCTOR
Scranton, Pa., THE HEINZ STORE
St. Louis, Mo., STIX, BAER & FULLER CO.
St. Paul, Minnesota, THE EMPORIUM
San Antonio, Texas, BLUM'S, Inc.
San Diego, Cal., THE MARSTON CO.
Seattle, Wash., THE JACQUELINE SHOP
South Bend, Indiana, THE ELLSWORTH STORE
Stockton, Calif., THE WONDER, Inc.
Syracuse, N. Y., W. I. ADDIS CO.
Toledo, Ohio, LA SALLE & KOCH CO.
Tucson, Arizona, STEINFELD'S
Tulsa, Okla., BROWN-DUNKIN CO.
Ventura, Calif., GRACE M. SCOTT
Washington, D. C., WOODWARD & LOTHROP
Wenatchee, Wash., WEBB'S SHOPPE
Whittier, Calif., THE EMPORIUM
Williamsport, Pa., D. BUSH & BULL CO.
Worcester, Mass., DENHOLM & McKAY CO.
Yakima, Wash., DITTER BROS., Inc.

ENGLAND
Liverpool, T. & S. BACON, Ltd. © M.C.S. 1931

CREATED AND MANUFACTURED BY M. C. SHAPIRO
315 EAST EIGHTH STREET, LOS ANGELES

SWEET PEA

for dresses and

for underwear too

Sweet Pea is the name of Stehli's famous pure-dye flat crepe... which typifies in every characteristic the fabric that has made French gowns and French underwear supreme. It has the soft dense bloom of the petal from which it takes its name... and the shimmering drape of a waterfall. Ideal for dresses and for underthings... washable as a pair of stockings. It is now being offered in 60 exquisite shades by a selected group of shops throughout the country as a pre-Spring Special of the utmost importance... at an astounding price made possible by the new low raw material costs. One of the best shops in your city is now advertising it... watch for the local announcements.



Stehli Silks

Some of the Smart
Shops and Stores
Selling Windsors

Akron, Ohio
M. O'Neil Co.
Ashland, Ky.
Parsons-Faulkner Co.
Baltimore, Md.
Hochschild Kohn & Co.
Boston, Mass.
R. H. Stearns Co.
Chandler & Co.
C. F. Hovey Co.
Jordan Marsh Co.
Bridgeport, Conn.
Howland D. G. Co.
Burlington, Iowa
J. S. Schramm Co.
Butler, Penna.
A. Troumans Sons, Inc.
Canton, Ohio
Stern & Mann Co.
Cedar Rapids, Iowa
Bailey Boot Shop
Chicago, Ill.
Carson, Pirie, Scott
Cincinnati, Ohio
Alma & Doecke
Mabley & Carew Co.
McAlpin Company
Columbus, Ohio
The Fashion Co.
F. & R. Lazarus Co.
Dallas, Texas
W. A. Green Co.
Davenport, Iowa
H. E. Scharff
Decatur, Ill.
Linn & Scruggs
Denver, Colo.
Daniels & Fisher
Des Moines, Iowa
Yunker Bros.
Duluth, Minn.
Oriental Shop
Fall River, Mass.
R. A. McWhir Co.
Fitchburg, Mass.
Nichols & Frost
Ft. Worth, Texas
Wm. Monnig
Galesburg, Ill.
Kellogg-Drake Co.
Glendale, Calif.
H. S. Webb & Co.
Grand Rapids, Mich.
Yagers Bootery
Green Bay, Wis.
Jorgensen Blesch Co.
Harrisburg, Pa.
Bowman Co.
Iowa City, Ia.
Dombay's Boot Shop
Kansas City, Mo.
Hartzfelds
Lewistown, Mo.
Senter, Giroux Canniff
McKeesport, Penna.
Will J. Cox Co.
Monmouth, Ill.
J. C. Allen Co.
Monroe, La.
Masur Bros.
Montreal, Canada
Henry Morgan & Co.
Muskogee, Okla.
Shouse Bros.
New Kensington, Pa.
Wainwrights
New Orleans, La.
The Kreeger Store
New York
Monte Shop
Omaha, Nebr.
Thos. Kilpatrick Co.
Pittsburgh, Penna.
Boogs & Buh
Portland, Ore.
Chas. F. Berg
Portsmouth, Ohio
Marting Bros. Co.
Providence, R. I.
Shepard Co., Inc.
Quincy, Ill.
Halbach Schroeder Co.
Rochester, N. Y.
Meng & Shafer
St. Joseph, Mo.
Townsend, Wyatt & Wall
St. Louis, Mo.
Thos. W. Garland, Inc.
Stitz, Baer & Fuller
Salt Lake City, Utah
Huner-Thompson Co.
San Antonio, Texas
Joste Bros. Co.
Seattle, Wash.
Seaulte D. G. Co.
Shreveport, La.
Hearne D. G. Co.
Sioux Falls, South Dakota
Shriver Johnson
Spokane, Wash.
Davenport Hotel Sp. Sh.
Toledo, Ohio
The Lamson Bros Co.
Topeka, Kansas
Pelletier Stores Co.
Ventura, Calif.
J. E. Raimo Shoe Co.
Washington, D. C.
S. Kann Sons Co.
Waterbury, Conn.
Howland Hughes & Co.
Wausau, Wis.
Winkelmans Dept. Store
Wichita, Kansas
Nowl, Edwards

SEEK THIS SMART MODERN IMPROVE-
MENT SPONSORED BY WINDSOR

LOQUET

LOCK AT HEM AND SEAM

- Long live LOQUET . . . the clever New Reinforcement that prevents Garter Runs, Breaks and Tears at the back of your Stockings below the Hem . . . fool-proof, yet neatly inconspicuous . . . Long live your Chiffons if they're blessed with this endearing device.
- What Chic the new Windsor Shades give . . . Tones that Accentuate the Paleness or the Darkness of your Skin . . . and Complement your Favorite Footwear.
- Windsor's own Method of Silk Throwing—known as *Supre-Twist*—intensifies sheerness—and at the same time adds amazing durability to the fabric. At Smart Shops and Stores \$1 to \$3.

THERE'S A WINDSOR SHADE FOR EVERY SHOE . . . IN CHIFFON OR SERVICE

Windsor
SUPRE • TWIST
FINE HOSIERY

★ The LOQUET (Lock at Hem and Seam) is available exclusively in Windsor Stockings—in 2-thread, 3-thread and 4-thread Chiffons. Patented and Reg. U. S. Pat. Off. Windsor Mills, Inc., 389 Fifth Avenue, New York. Second and Westmoreland Streets, Philadelphia.

SPRING BEGINS



WHERE THE BLUE BEGINS

It may take more than one color to make a Summer. But Spring is blue and blue is Spring. Blue is the dark, fathomless background for bright prints . . . prints with light backgrounds are patterned with blue . . . and blue suits, blue silk frocks, blue sheer woolens and—the Blue Shoe. » » » Particularly Walk-Over Shoes of Admiralty Blue, the shade which does so admirably both as the correct dark accent to costumes and as the spritely contrast for other colors.

RINGLET—Not only in its profile and general airiness does this blue slipper show the sandal influence—but the contrasting trim suggests

the toe-strap of a sandal. A lighter, lustrous blue kid, this trimming and the watersnake front-strap are drawn through an enamelled ring. \$12.50.

SONIA—The pump regains its native tongue and, importantly trimmed with other leathers, steps forth as quite the smartest step-in of the tailor season. The blue mottled inlay is bordered with opalescent kid and these materials join in a lovers' knot at the base of the tongue. \$12.50.

The new issue of our booklet "Ensemble Footwear" illustrates many of the important costumes for Spring and suggests the shoes to be worn with them. Several ensembles shown in full color. Write for your copy.

RINGLET » » \$12.50



SONIA « « \$12.50

WALK OVER

510 Fifth Avenue

PARIS: 21 BOULEVARD DES CAPUCINES
LONDON: 372 OXFORD STREET, W.



Jay-Thorpe

FIFTY-SEVENTH STREET, WEST



s u a v e a p p r o a c h . .

to the new season . . to Spring clothes . . to the collection that Jay-Thorpe designers with the French *couturiers* have just completed! Presenting town clothes of fresh and urbane charm. (Sophisticated models for the slight figure, a new specialty!) Hats with the new brims. Hand-made shoes. Spring bags, gloves, jewels . . All now in readiness for our *clientes*. For the complete outfitting of Spring brides. And—as always—there is no *taxe de luxe* . . no extravagant surcharge for pleasant shopping and for that consistent taste the smart world knows as Jay-Thorpe.

S U P E R L A T I V E R E A D Y - T O - W E A R A N D M A D E - T O - O R D E R



Miss Gertrude Lawrence wears a gown by Molyneux made of Repertoire Silk photograph by Tony von Horn

A GOOD DRESS

starts with the fabric...and

A GOOD PRINT

starts with the artist

Created by Onondaga's most original artist-designers...passed upon by a committee of the country's fashion authorities...further endorsed by prominent society women of New York...no wonder these striking REPERTOIRE PRINTS have quickly become the fashion in prints for Spring! If you are weary of the lack of originality in most prints, turn to these and find the true distinction you have sought. And it is a lasting distinction, for REPERTOIRE PRINTS are so limited in quantity that they will never become commonplace.

REPERTOIRE

BY ONONDAGA



PRINTS

404 FIFTH AVENUE • NEW YORK

The new GLORIFIED BAKU · by Hodge

Fashion, in exultant mood, honors Hodge again, with a distinctly new and exclusive version of the season's smartest straw, *glorified baku*. Like all hats created by Hodge, models in *glorified baku* will be seen, not everywhere, but wherever the occasion is decidedly smart, on heads that are socially—and fashionably—important. You may ask for Hodge Hats at the better shops whose patrons count both good taste and really distinguished style as absolute requisites of the hats they wear.

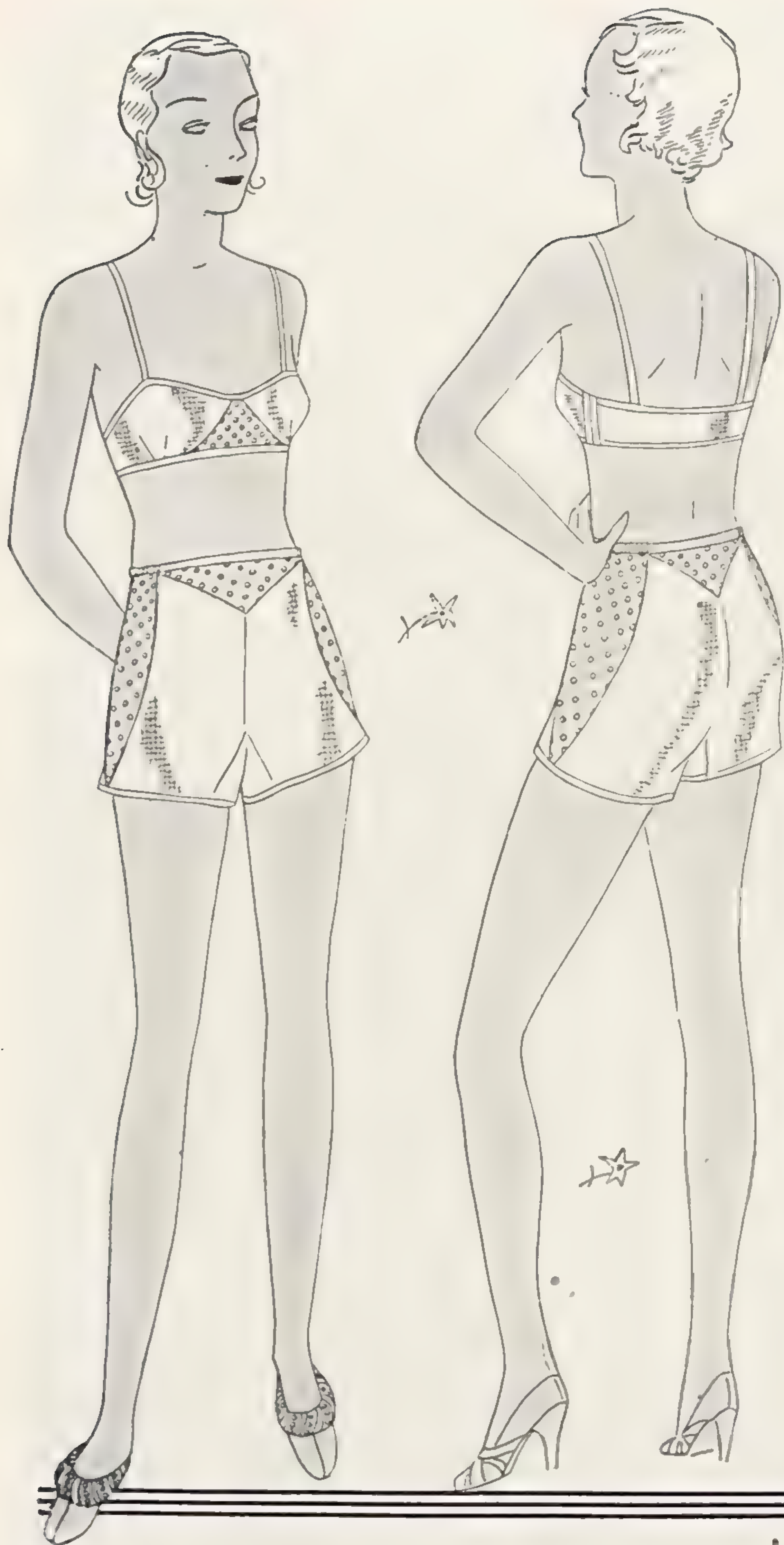
G. Howard Hodge

INCORPORATED

1 WEST 39th STREET • NEW YORK



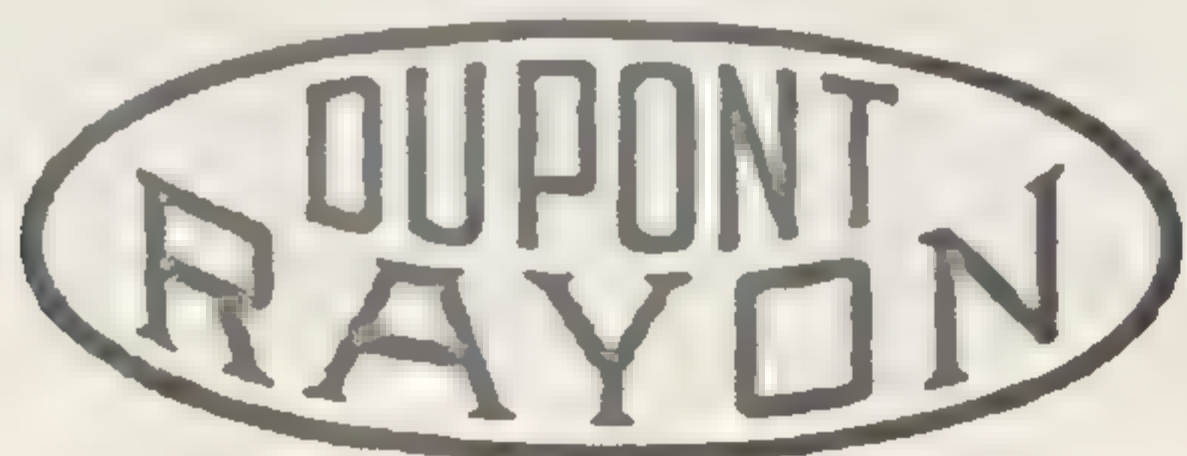
MRS. G. HOWARD HODGE poses in a new Hodge model showing one of the unusual open designs worked in the exquisitely fine weave . . . creating *glorified baku*.



Below we show run-resist rayon
"Sketchies" . . . pleasing dull!



LIKE MOST NICE RAYON UNDERTHINGS,
THEY'RE MADE OF DU PONT RAYON



REG. U.S. PAT. OFF.

DU PONT RAYON COMPANY, 2 PARK AVENUE, NEW YORK CITY

"SKETCHIES" by Munsingwear

are first to use the
new CREPE KNIT!

BREATHE, Breathe, Breathe,
little Body . . . "Sketchies"
seem to say! Don't, please don't let
"Sketchies" slip your mind. You'll
have at least seven good reasons to
be sorry if you do!

1—This new crepe knit is crinkly
and dull. You've never seen it, we
know.

2—Side godets and yokes are eyelet
mesh . . . petal sheer and smart as
the dickens.

3—"Sketchies" have a yoke front
and back. That's a slim idea.

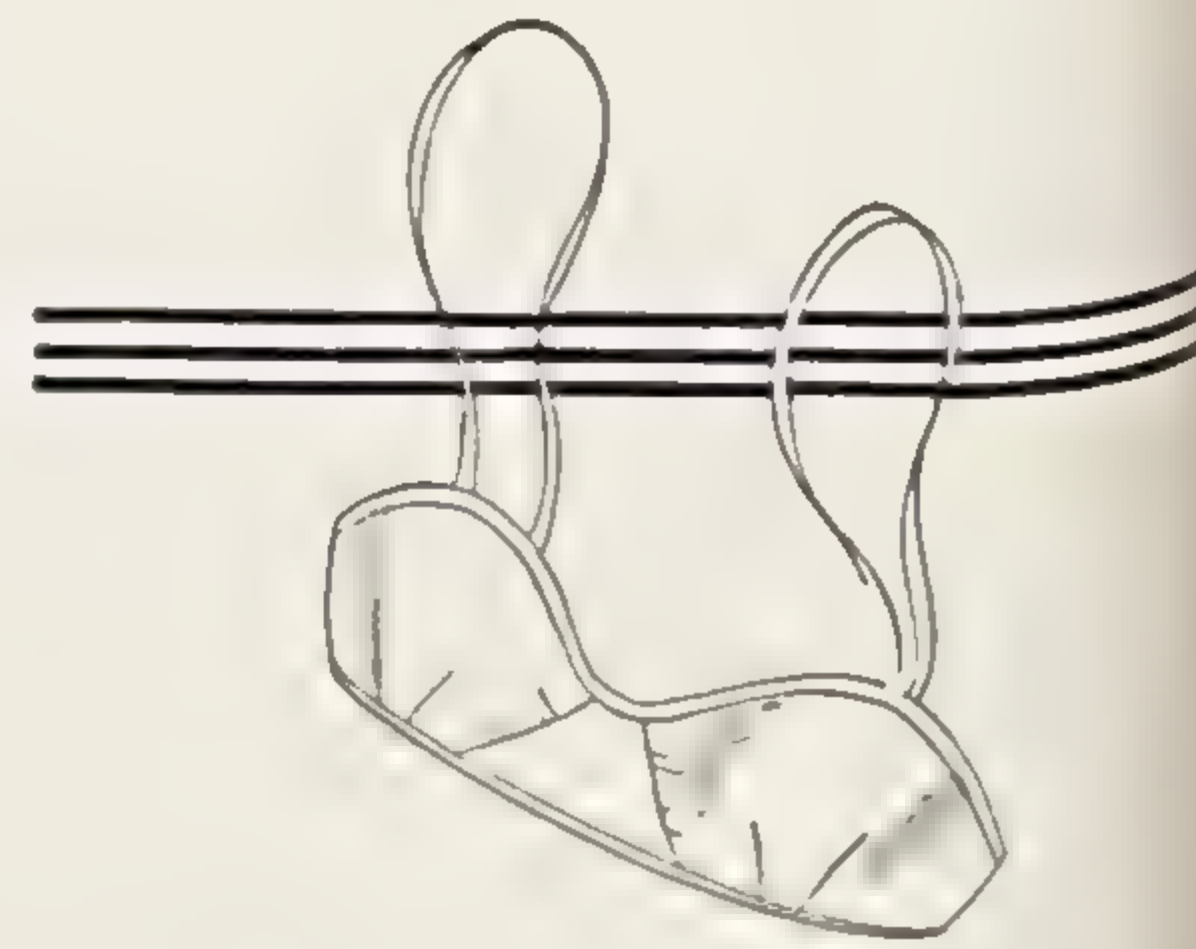
4—Elastic at the sides only . . . best
place for fullness.

5—Brief little legs hang practically
straight. Paris makes panties that
way!

6—Those cupped bandeaux fit one
to a full, firm breast-line. You simply
must have it.

7—"Sketchies" are cool, deliciously
soft because they are made of Du
Pont Rayon. Du Pont is the most
famous maker of fine rayon in
America.

You'll want "Sketchies" in every
color you see. Snowflake . . . that's
the creamy white; Columbine with
the eyelet mesh in sun-tan; Spring
green with garland green insets.



These little "Sketchies" are smooth
knit rayon . . . soft and light.



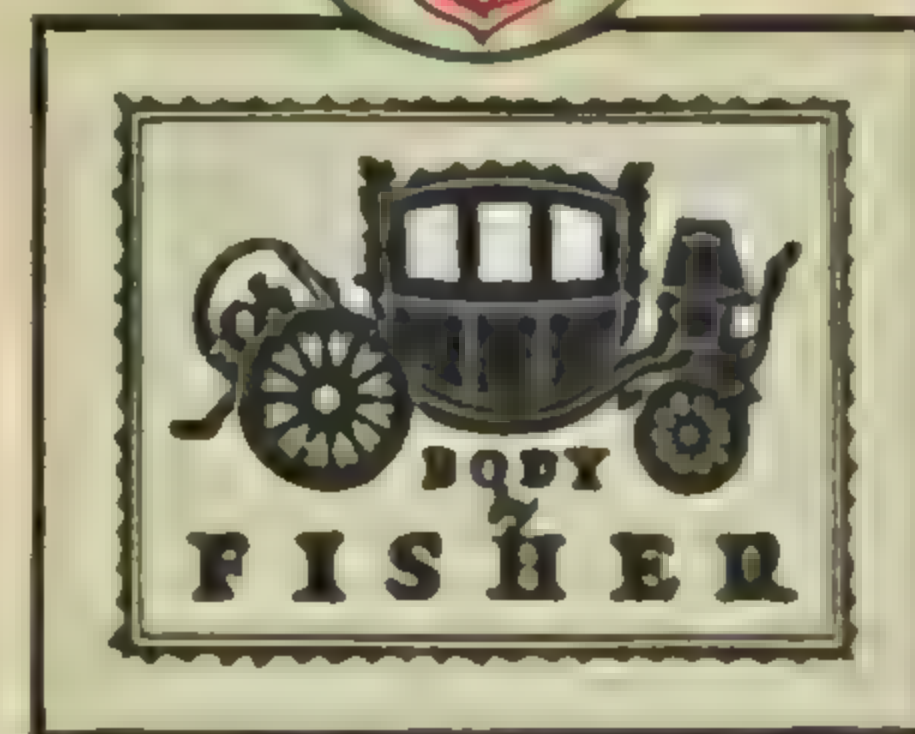
FISHER has created bodies for the new Oldsmobile Six which are smartly styled and brightly finished in the sunny hues of spring, and which combine a wealth of comfort and a wide utility.

These bodies by Fisher are ready for the swift changes from sun to shower—ready with carefully engineered, easily operated window regulators and the Fisher vision-ventilating windshield. They are snugly insulated for the chilly day—instantly made cool and airy for the warmest weather.

Furthermore, Fisher wood-and-steel type construction provides Oldsmobile with bodies of greater

strength plus resilience—eliminates squeaks and rattles and assures comfort and good-looks through many seasons.

Be sure to examine carefully the new Oldsmobiles and compare their greater value. For in Oldsmobile's price field, the new Oldsmobile Six alone will give you these important Fisher superiorities, because Oldsmobile is one of the General Motors cars—the only cars with Body by Fisher.



LOOK TO THE BODY!

FISHER BODY CORPORATION • DETROIT, MICHIGAN
Division of General Motors



THE GRAND TOUR, 1881: *After weeks of anxious preparation, the Servia is actually taking them on the Great Adventure! The Leaning Tower, the Blue Grotto, the Catacombs! Charming in her new Forstmann Amazon, too excited to speak, she bids father a perceptibly tearful farewell.*

As the tides of Fashion surge back and forth across the Atlantic today, it becomes clearer and clearer that the American woman is now the best dressed in the world. In fabrics, as well as in design—her clothes are planned to fit her own individual and delightful way of living which is so utterly different from anything known abroad! Fabrics are of the utmost importance . . . and she chooses unerringly those exquisite FORSTMANN woolens on which modern style depends . . . because they so accurately interpret in texture and color the fascinating pattern of her life today. And the designing of her clothes—also inspired by first-hand knowledge of the social requirements they must meet—has established the new school of American stylists as one of the most significant factors in the mode.

Forstmann

THE SYMBOL OF SUPREME



Fabrics

QUALITY IN WOOLEN FABRICS

FORSTMANN & HUFFMANN COMPANY, MILLS AT PASSAIC, NEW JERSEY, JULIUS FORSTMANN, PRESIDENT.



THE GRAND NATIONAL, 1931: *Spring in England . . . the world's greatest race . . . a weekend on the Riviera and home again . . . Town is dull at the moment anyway—so she made up her mind last night, and in the smart new color Forstmann Skipper Blue, she's off this morning!*

Costumes for travel—and for general wear—were never more interesting than this Spring . . . with graceful, clinging lines expressed in FORSTMANN FABRICS that are definitely new and charming—and in colors as gay as your spirits when you wave goodbye. JEWEL CREPE and CHINTA are very important FORSTMANN achievements; you will be delighted with the suppleness of CHIGALA and CHONGALEEN . . . the smart simplicity of SANJAR and TRONYA . . . and a wide variety of other formal and informal FORSTMANN FABRICS. Then for the very important lightweight wool dress—there are new and lovely fabrics like DEBORA and VANDA and MYRA. Season after season for generations, FORSTMANN FABRICS have created and interpreted every successive woolen fabric mode, but never has their supremacy been so outstanding, their leadership so unquestioned, as today.

Ask your favorite shop to show you the new costumes for travel and for general Spring wear made in the new Forstmann Fabrics. All leading stores throughout the country sell Forstmann Fabrics in their ready-to-wear departments and by the yard.

SALES HEADQUARTERS: JULIUS FORSTMANN CORPORATION, TWO HUNDRED MADISON AVENUE, NEW YORK.



STOCKINGS

PEEP *from*
under cover
THIS SPRING



AFTER a year's concealment, Humming Bird Hose emerge into a Spring world of shorter skirts. You would think they'd flaunt themselves brazenly. But no—they blend softly with the shoes below, subdue themselves under the vivid pastel of an Easter frock, show a lusterless surface and prim little heels to the world.

The "Subdued Spirit" is especially evident in several of the new early Spring shades selected for us by Mme. Julie Bolegard, our Paris stylist. These neutral tones are surprisingly adaptable, mysteriously taking on the color of the garments worn with them.



©1931, DAVENPORT HOS. MILLS, INC. 02

Humming Bird
FULL FASHIONED HOSIERY

Shown in the better shops
in genuine grenine, chiffon,
service sheer and service
weights. Unusually long—
and long wearing.

DAVENPORT HOSIERY MILLS, Inc.
NEW YORK OFFICE

CHATTANOOGA, TENNESSEE
385 FIFTH AVENUE



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A dainty strap, originally placed, gives feminine grace to this shoe. In materials suited to formal or informal afternoon wear.



The trimmed pump, for daytime wear with the simple Spring frock of crepe or sheer wool. In kid skin, with genuine reptile inlay and bow.



A light, dress tie for formalized tailored clothes. Low cut, for the longer skirts... simple, to contrast the more intricate detail of costume.

Fashion has written a new song for Spring... and its theme is "Color and Contrast!" Already, clever toes are tapping accompaniment to this charming melody... for the smart shoe's smartness lies in harmonizing with the costume. And Peacock shoes, high of arch, slender of heel, have been designed to sing this new Spring Song. For those gay colors and soft pastels which bid joyous farewell to a sombre winter, there are Peacock Shoes to match or harmonize. And the contrast which is so good... dark with light, plain colors with prints or plaids or stripes... this contrast is echoed in some of the loveliest Peacock styles.

You will find most Peacock Shoes priced from \$10 to \$12.50

PEACOCK SHOES





Flat crêpe evening dress with jacket. A Lanvin adaptation

Flat crêpe dress. After Mainbocher

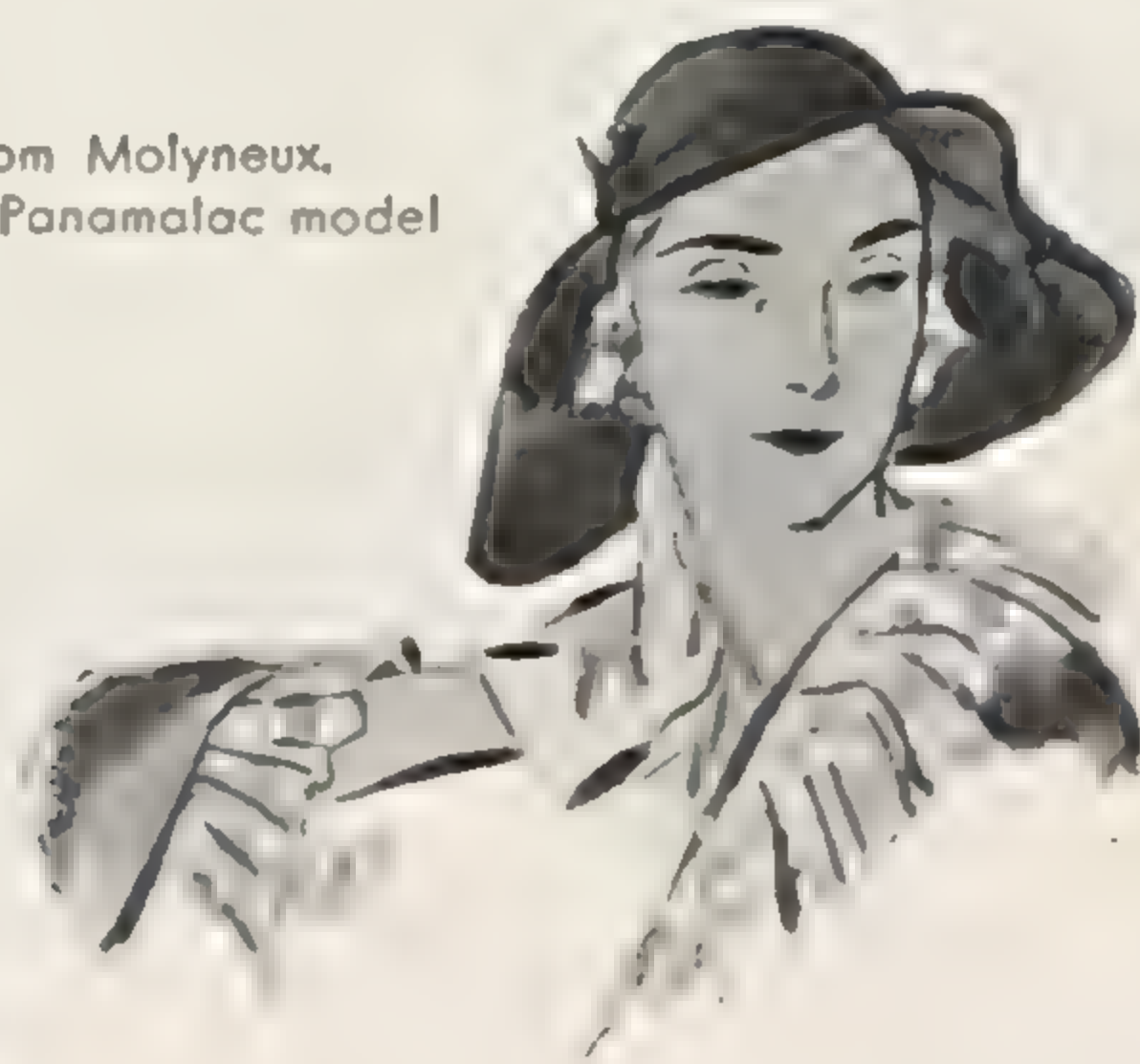
Canton crêpe dress with top of embroidered net inspired by Goupy

Created in **PARIS**
So soon in **LONDON**
Already in **NEW YORK**

Déjà selects the models of the minute each month in Paris. As Sitôt ("So soon," of course) they are shown in England and as Déjà ("Already," as you know) these models can be seen at Best & Company in New York and at the most exclusive stores throughout the United States and Canada. The hats, notable in value, are variously priced. The dresses, made of the smartest and finest fabrics, are always remarkable at their one price . . . \$39.50

Déjà

From Molyneux. A Panamalac model



From Florence Walton. Baku hat with feather trim

Inspired by Lanvin. A Baku crown with tri-color belting brim

After Agnes. Mesh straw crown and Italian Milan brim

Three-piece canton crêpe suit . . . A Chantal model

One-piece Canton crêpe dress inspired by Patou with embroidered batiste lapels

Canton crêpe suit after Berthe with blouse of a printed crêpe





A man wants leather about him

IT IS an old truth that the things we have around us make us largely what we are. The books we read, the friends we share, the disposition of our leisure hours . . . these, in their aggregate, mold and shape our lives.

And perhaps nowhere is environment so unmistakably revealed as in our personal belongings. Even with clothes (which do *not* make a man, but express his taste) good breeding has its influence. And breeding is even more apparent in the accessories with which a man surrounds himself . . . a toilet case, in tawny ostrich skin . . . a slim brown bill-fold, monogrammed . . . a private box for collars.

It is for this reason, undoubtedly, that so many cultivated people choose to own articles of fine leather. And leather especially becomes a man. He likes to run his fingers over its stubborn surface . . . to smell its honest, leathery fragrance. He knows that a gift of fine leather belongs with books and dogs and a gun. There is an intimacy about it that he treasures.

Frequently, such men govern their purchases of these articles by the presence of a tiny golden keystone R. That imprint, the seal of a high tradition, is to be found upon every piece of fine leather manufactured by C. F. Rump & Sons, Inc., of Philadelphia. In a word, it is your infallible assurance that the gift is good . . . pre-eminent because of beauty, taste, and character.

C. F. Rump & Sons, Inc., manufacture fine leather articles of every description, excepting luggage. They may be had at department stores, jewelers, stationers, leather goods stores, and haberdashers.



C-1 . . . a pipe and tobacco pouch, the latter closed and opened with a slide fastener. In black and brown goatskin, pigskin, and ostrich. Patent applied for.

C-2 . . . a toilet case, of cowhide, leather lined, with bronze locks or gilt locks, dependent upon the choice of black or brown leather.

C-3 . . . a bill-fold, of ostrich skin, lined throughout, with compartments for identification cards, stamps, and business cards. With or without gold corners. The bill-fold also may be had in an assortment of beautifully grained camel and seal leathers.

C. F. RUMPP & SONS, Inc.



**PHILADELPHIA AND NEW YORK
ESTABLISHED 1850**



THE ARDMORE—A youthful aristocrat among ties! In French mat kid trimmed with genuine black and white Rajah lizard or in seasand colored kid trimmed with genuine ivory and brown Rajah lizard. Four eyelets. Covered Cuban heel.

“YOUR FOOTPRINT IN LEATHER”

Youthful? *Decidedly!* Smart? Well *rather!* Comfortable? It's actually “*Your Footprint in Leather*”! You'll be simply *amazed* when you walk out in your first pair of Matrix Shoes—they never need breaking-in



THE PATRICIA—The airiest kind of tie with three-eyelet support and dainty cut-outs to make it delightfully feminine. Dull black kid trimmed with genuine black Calcutta lizard or Admiralty blue kid with genuine blue Calcutta lizard. Cuban heel.

because the Matrix sole is moulded to fit your foot *all over*—not just the length and breadth but every *contour*. You can have the best time picking out styles for *all* your daytime clothes—and you'll find that every single pair has that same Matrix comfort tucked away inside its smartness! Write for new Fashion Announcement. E. P. Reed & Co., Rochester, N. Y. Matrix Style Studio: 47 West 34th Street, New York City.



THE GRETA—Exceptionally dainty one-strap with subtle color contrasts. Colonial Louis heel. French mat kid laced with medium grey, seasand colored kid with brown lacings or Admiralty blue kid laced with French blue.

Matrix  Shoes



Durene
tweed mesh
makes a smart
day dress

As modern as this year's debutantes is the fabric of this frock of durene tweed mesh — a refreshing variation from the standard textiles of yesterday . . . Durene, you know, is the very finest cotton, specially processed to give it a soft dull lustre, extra strength and unusual draping quality. Durene tweed mesh is soft but not too clinging—wrinkle-resistant, practical for both town and country wear . . . And you'll want good-looking, long-wearing stockings of soft dull-lustred durene — you'll find them, and durene underthings, at most good stores.



Infinitely simple, infinitely smart

ARE THESE NEW SPRING GLOVES FOR A FASHION-WISE WOMAN

Gowns and wraps grow more elaborate, but accessories, contrariwise, take on simplicity. Simplicity, in turn, depends upon excellence of material, upon quality, for its virtue. These are axioms of fashion.

There is a pleasant corollary. Most difficult of accessories, perhaps, are gloves. But in the spring collection of Fownes are those which epitomize all things desirable . . . suède finer than suède has ever been before . . . colors softer, more wearable . . . fashioning more subtle. . . . Briefly, gloves worthy to become again . . . as once, long ago, they were . . . the cherished symbol of feminine romance.

Fownes Brothers and Company, Incorporated, Paris; London; and Three fifty-four Fourth Avenue, New York City. "It's a Fownes; that's all you need to know about a glove."



Fashion, increasingly formal, has made suède gloves almost imperative this spring. Three-quarter sleeves, the most significant of newer dress-details, must certainly be completed by long gloves: Fownes is showing suède in all desirable lengths and shades. For the afternoon ensemble (chongaleen, perhaps, banded in blue fox) a twelve-button mousquetaire in greige, fawn or mode, honeysuckle, pêche or white is right (above).

The severe navy-blue tailleur, worn with a Vionnet blouse of silk piqué, requires the relief of light gloves, also. A six-button Biarritz in white is the happiest choice . . . Fownes' white suède has a creamy tint both new and flattering (left).

The simple crêpe de chine dress has become practically indispensable. This one (left, below) is in greige and dark brown. With it is worn Fownes' greige suède (eight-button mousquetaire). With other color combinations, the gloves might be in white, pêche, fawn, mode or newgrey.

Fownes

The redingote in print—and- plain

by CAROLYN

The redingote realizes the important new trend of the ensemble in style, and Carolyn idealizes it in this flattering costume. Alone, the soft print crepe frock is a perfect fashion. So is the sheer wool coat. Together they create an exquisite unity in purpose and personality. The practicality of this redingote deserves mention, too, though you've grown to expect the utmost in every respect in the creations which come from that special committee of nationally known style authorities who select every model that distinguishes itself into being given the Carolyn label.

CAROLYN MODES ARE CONSERVATIVELY PRICED

Frocks and Gowns, \$29.50, \$39.50, \$49.50.
Coats, \$39.50, \$49.50, \$69.50. Ensembles,
\$25.00, \$39.50, \$49.50. Junior Frocks, \$25.00.
Junior Coats, \$39.50, \$49.50. Hand bags,
\$5.00 and \$7.50. Carolyn Underwear and
Hosiery in a range of prices.

Send For Style Booklets: National Modes, Inc.
128 West 31st Street, New York City

Carolyn
REGD



THE NEW CAROLYN MODES ARE BEING SHOWN AT THE STORES LISTED BELOW

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THE niceties of fashionable excellence in dress require hosiery of a kind that is not sold in every shop and store . . . nor, perhaps, quite appreciated by the parvenu. Yet Propper is so subtly different in shades from common hosiery . . . so smartly dissimilar in its luxurious ingrain beauty . . . it is only natural that this is the accepted hosiery of women who dress with utmost charm and distinction.



“AMERICA’S FOREMOST CHIFFON STOCKING”

PROPPER
BLUE-EDGE CHIFFON
hosiery



Oh, so much more than a Shoe... A Thrilling Discovery... Foot Delight!

THE modern fashion is freedom
... of dress ... of action.

And NOW, perfect freedom of
foot.

In Foot Delight you discover
an ease and grace hitherto un-
known in shoes so smart.

Gently and buoyantly the mar-
velous Foot Delight feature nes-
tles at the arch and *guards the*
foot against fatigue.

Light as a feather, you will see
nothing upon the avenue to sur-
pass the smartness of these
shoes.

There are Foot Delight models
for every occasion which offer
one Foot Delight *buoyancy* for
all occasions.

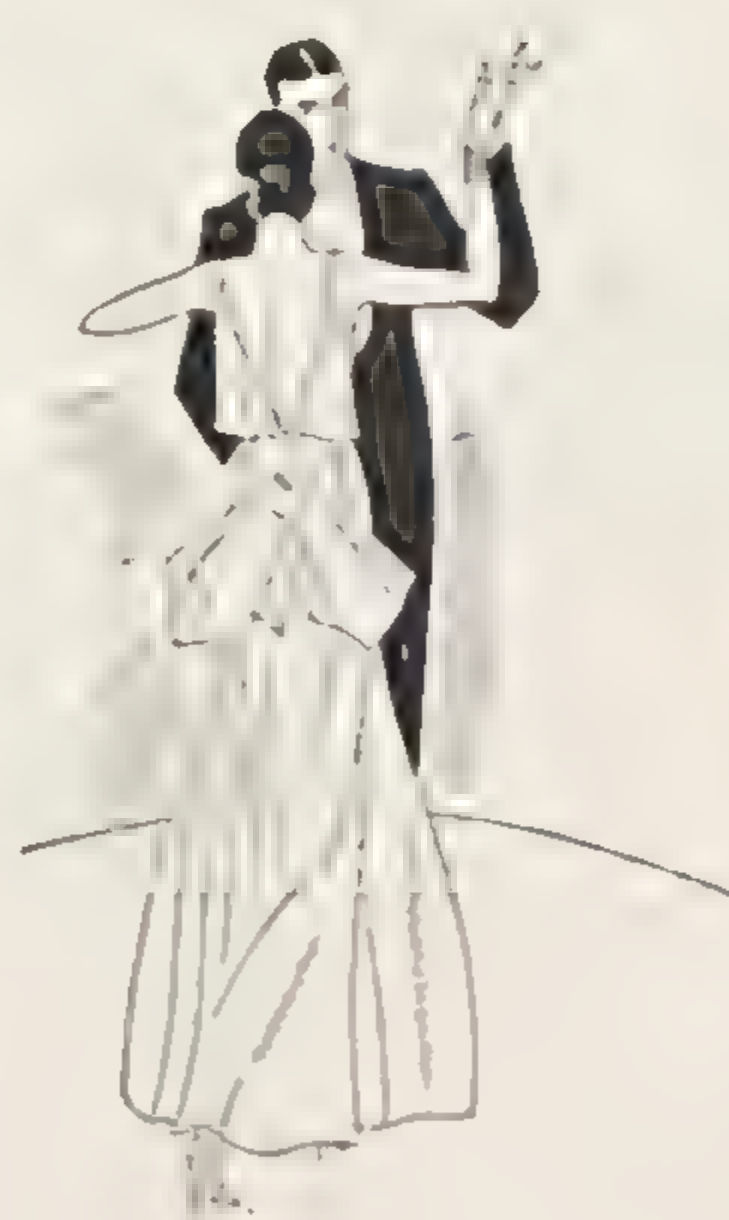
A discovery indeed, and not the
least thrilling part is the price.
Most Foot Delight shoes sell at
eight-fifty and ten-fifty the pair.



All models are carried in stock in
a wide range of sizes at the Foot
Delight factory. They are avail-
able to you through the better
stores of your community.
Write for the name of your
nearest dealer.

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These remarkable new Foot Delight
features are protected by United
States patents and cannot be ob-
tained in any other shoes made.



The Winsome: It fits amaz-
ingly, thanks to a radically
new type of last designed
especially for Foot Delight
open shank shoes.



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practical shoe which may
be worn smartly on many
an occasion.



Foot Delight

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DEERING MILLIKEN'S

FEATHERDOWN

A COAT FABRIC THAT BALANCES BEAUTY WITH SERVICE



You'll find the smartest coats of the season are made in Featherdown . . . No other coat material so perfectly combines comfort with fashion . . . long wear with soft luxurious texture . . . You can pay much or little for a Featherdown Coat depending upon the workmanship and fur (or lack of fur) that distinguish it. Whatever your price limit, if you buy a Coat with a Featherdown label, you are sure of the finest quality, the season's smartest fabric and a color choice that includes delicate pastels, such as Golden Dawn; gay sport colors, typical of which is Phantom Red, and among more practical shades, Monet Blue and Camel.

TO BE FOUND IN THE SMARTEST TOWN, TRAVEL AND SPORTS COATS OF 1931

DEERING MILLIKEN & CO. INC. 261 FIFTH AVENUE, N. Y.

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WRITE FOR SWATCHES OF NEW FEATHERDOWN COLORS

BEAUTY IS A PERSONAL ACHIEVEMENTNOT A BIRTHRIGHT



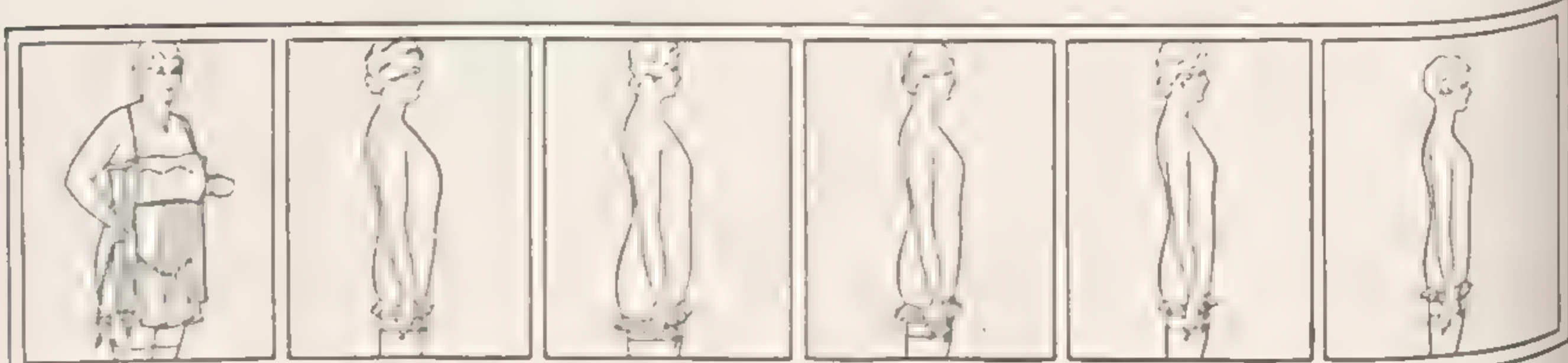
GONE are the days when women were either beautiful or plain—by right of birth...Beauty, in the modern sense, is an individual accomplishment, made possible by honest self-analysis and intelligent self-improvement. Consequently, today, the woman whose appearance reflects the expert ministrations of the beautician, the hairdresser, the milliner, the modiste and the corsetiere, is far more lovely and desirable than she who parades her "naturalness" as a claim for admiration.

THE beginning of feminine beauty is, of course, the figure. For, unless the proportions of your figure are symmetrical, unless your posture is erect and graceful, no other detail of a beautiful appearance can be effective. And since no two feminine figures are alike, it is plain that something better than the ordinary "corset" is necessary to form the foundation of individual beauty.

Therein lies the great superiority of Charis. It is designed to enable the wearer to correct the individual deficiencies of her figure. This correction is accomplished, not by compression, but by gentle, scientific distribution of excess flesh. The woman who wears Charis can actually transform the contours of bust, waist, hips and thighs to form a symmetrical and fashionable silhouette.

The adjustable features of Charis, which insure this *individual* correction of the figure are patented. It is important to avoid inferior substitutes. Each genuine Charis can be identified by a label, bearing this name, sewn inside the garment. It is brought to you only by authorized representatives of the manufacturer — a staff of carefully selected women whose trained services are instantly available. In the privacy of your home you can see and examine Charis. Just telephone the nearest Charis Office (listed under Charis) and ask for a Charis Representative or if none is listed, please mail the coupon below. "The Seven Sources of Modern Beauty," is a new, illustrated booklet, containing up-to-the-minute instructions concerning the achievement of individual beauty. A complimentary copy will be sent, free of charge, upon request.

CHARIS CORPORATION, ALLENTOWN, PENNSYLVANIA



There are Charis models to suit the needs of both young and mature women and to correct various figure types.

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Charis radio programs featuring Dorothy Chase, are being broadcast by 44 prominent stations.

CHARIS CORPORATION, (V-1), Allentown, Penna.

Please have your Authorized Representative arrange with me to examine Charis at my home. Also send your new Booklet, "The Seven Sources of Modern Beauty."

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GEORGETTES

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For the woman who seeks
unusual beauty of fabric—and
the wearing quality which has
made SKINNER the most famous
name in Silks.

Skinner's
Silks

Obtainable by the yard at leading silk departments. Also in ready-to-wear dresses and ensembles at smart shops.

This afternoon frock is fashioned of Skinner's Crepe Romaine, with a touch of lace. It features a peplum cut in one with a front panel. A simulated bolero in the form of an applied wide band adds to its charm.

Vogue pattern No. 5529

" L O O K F O R T H E N A M E I N T H E S E L V A G E

 WILLIAM SKINNER & SONS . . . NEW YORK . CHICAGO . BOSTON . PHILADELPHIA . SAN FRANCISCO . . . ESTABLISHED 1848

Gage hats

Spring awakes. Copse, glen and moor stir faintly in the vagrant breeze. Emboldened by a friendly sun, anemones, sweet-william and saw-tooth violets essay their bravest colorings. • This is Nature's stage setting for the première of those enchanting fabrications sponsored by Gage—truly mirroring the spirit of the season. • Gage style alertness is so much more than blind divination! It is a happy blending of savoir faire, untouched by the bizarre, with that something recognized everywhere as distinguished good taste. • That is why you can so safely accept the Gage prediction of the mode.



The Watteau by Gage. Savoring of the doughboy's wartime helmet, to achieve an air of mystery and romance. Crown of roughly woven brown and white wide cellophane strands, affording opportunity for cunning molding. The narrow brim, with unbleached linen facing and intriguing bandeau, beguiles the most sophisticated eye. Here is a rarely original treatment in contrasts, for early season wear—a hat to enhance the charm of youth. Priced at \$20.



ARE BACK FROM FINISHING SCHOOL

You thought Rograin Day and Rograin Night were the best-looking pair who ever made the lower reaches of the mode worth spotlighting—the twin wonders who put the stock in stockings?... Just wait till you see them in their latest incarnations!

Rograin Night couldn't be improved in the lighter branches of learning—the sheerest, smartly-dullest wisp of nothing-much-but-imagination that ever went dancing... We made her bone up on her mathematics; she can now add two and two, and make it five in point of wear.

Rograin Day always had staying qualities; we cultivated her from the decorative angle... She seems pounds lighter, miles sheerer, with an ultra-sophisticated little frosty look no stocking ever had before. A matter of a new medium and a new twist in using it... Price?... Not up a single cent for either twin—and how much more you get!

AT ALL SMART SHOPS
ROGRAIN

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...AND
EVEN
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THE TRIPL-TWIST* COUSINS MAKE THEIR BOW

For Important People who don't spend quite to the Rograin level—sub-debs who've hocked their allowances, but would curl up and die if they weren't in the mode, sub-subs whose mothers don't approve of acute transparency—the Tripl-Twist Family, sponsored by the Rograins, proved the best-looking, dull-finished, snag-resisting, wear-and-wear-and-wearing solutions of the stocking problem ever proposed, at a dollar and a half and even less.



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SILKS BEAU MONDE

... there's witchery in transparency... did not Troy fall... as well as Paris... because of filmy Grecian draperies?

CREPE CHALET has no ambition to start large wars... still, it causes a flurry of whispered compliments wherever it is worn... For this "heavy-sheer," while heavy enough to drape gracefully in soft folds, nevertheless, is sheer enough to reveal the gleam of white shoulders... the rhythm of slim ankles.

Crepe Chalet is a Silks Beau Monde, manufactured by MARSHALL FIELD & COMPANY Wholesale, Chicago, New York

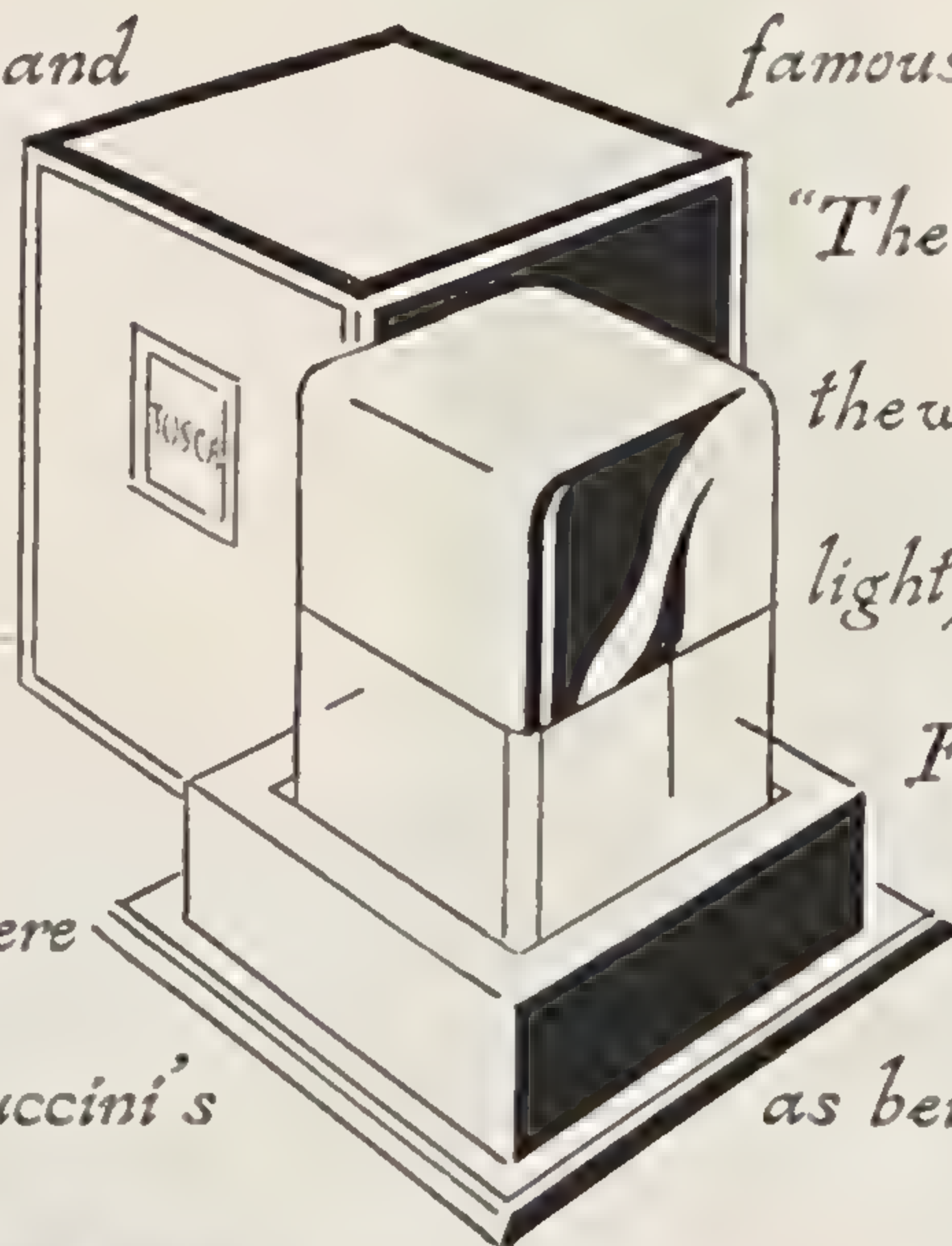


NOW—in smart garments or by the yard at those stores where one goes for fashion inspiration.



The Perfume of Romance

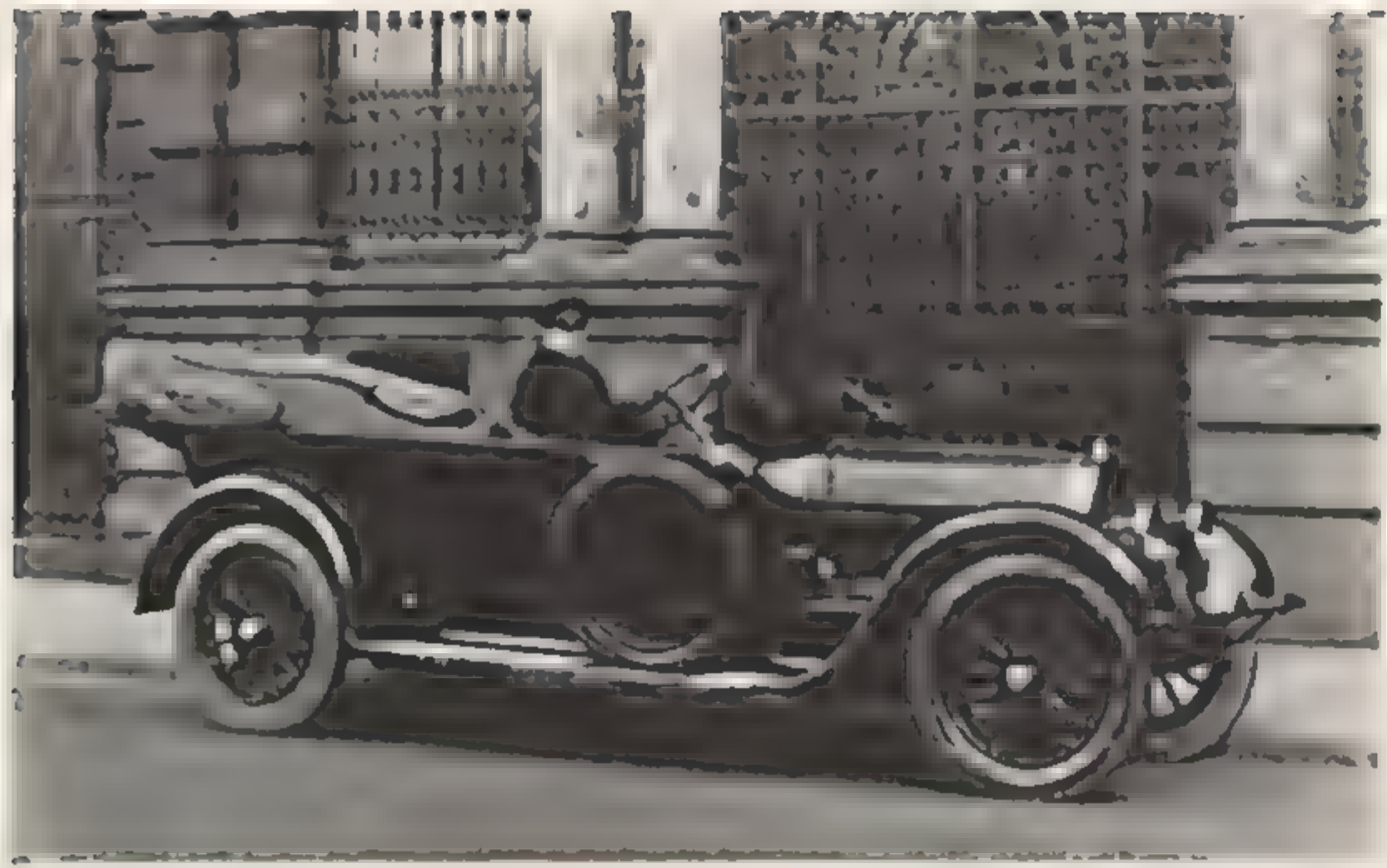
TOSCA'S irresistible, delicate and elusive odor reflects its inherent quality. Its immediate adoption by the discriminating women of America duplicated the reception accorded it in European capitals where it was first introduced. Like Puccini's



famous operatic masterpiece, TOSCA, "The Perfume of Romance" has brought to the world of dainty femininity a new & delightful aesthetic thrill, upon which Dame Fashion has put her stamp of approval — thereby establishing TOSCA as being smart as well as irresistible.

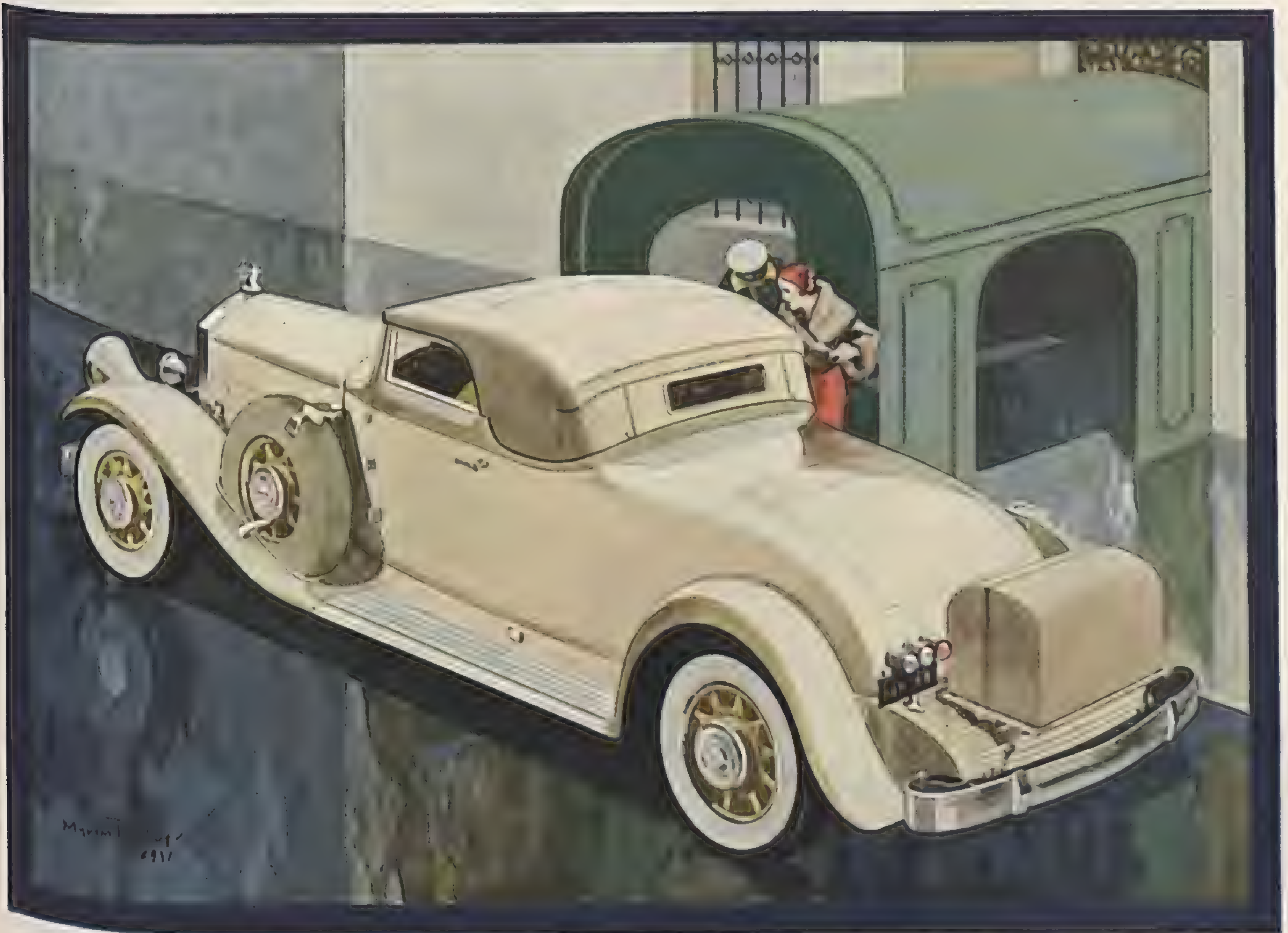
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P R O M I N E N T N E W Y O R K B A N K E R , *purchased the Pierce-Arrow pictured above in 1917.*
It is still one of the most important cars in his service.



Convertible Coupe of the Salon Group. . \$4275 at Buffalo

Against a background of tradition and quality singular to Pierce-Arrow alone among fine cars, Pierce-Arrow presents today's concept of all that can create distinguished motoring . . . Styled and engineered for those influential groups who have approved Pierce-Arrow for 30 years, and whose preference stamps

anything as the finest of its kind, the new Pierce-Arrows are done with characteristic finish and finesse . . . Pierce-Arrow confidently looks to these, the finest cars it has ever produced . . . the very pinnacle of fine car values . . . to extend still further the high position with which it has been honored by two generations.

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TANGEE

*world famous
because of its
Marvelous Color Principle*

In an amazing way, TANGEE changes color as you apply it to your lips . . . and blends perfectly with your own natural, individual coloring. It is the *one* lipstick for blonde, brunette or Titian.

You can see the color come to your lips . . . color so lovely, so natural that it seems a very part of you! In truth it is, for TANGEE is permanent and leaves no coating or greasy smear. Unlike other lipsticks, TANGEE has a solidified cream base, it not only beautifies but actually soothes and softens.

TANGEE LIPSTICK, \$1. The same marvelous color principle in ROUGE COMPACT, 75c . . . CREME ROUGE, most natural and permanent of all rouges, \$1. FACE POWDER, soft and clinging, blended to match your natural skin tones, \$1. NIGHT CREAM, for both cleansing and nourishing, \$1. DAY CREAM, to protect the skin and as a powder base, \$1. TANGEE COSMETIC, a new "mascara," does not smart the eyes, used also for tinting the hair, \$1.

New! *Tangee Theatrical*, a special dark shade of Tangee Lipstick for professional and evening use.

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COATS BY SHAGMOOR

Equivalent to saying:
Coats of novel, exclusive, handsomely-patterned fabrics... French in exquisite design... English in the perfection of tailoring... American in the practical and economical aspects... Opulent in quality... Dashing in line... Luxurious in fur—or smart without.

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LENIEF

374 RUE SAINT-HONORÉ

PARIS



Paul Valentin



o..... Many women of whom it can be said that neither their features nor their figures were adapted to what I shall call "the modern fashion" saw their beauty sacrificed to this materialistic theory which subordinated everything to one ideal design, unsuited to their type. These women will find in 1931 new and original creations which will suit them to perfection. To know how to choose will be sufficient. o..... But I have gone much further this

season and have decided to re-establish and with me the diversity of types of women. I have oriented my efforts precisely towards a series of gowns each of which responds to and complements some characteristic type. o..... The veritable liberation of the natural type and character of the woman constitutes a radical change in the present conception of the mode and is destined to have a profound repercussion on contemporary esthetic ideas.

(Extract of a brochure by Lucien Lelong, "THE RENAISSANCE OF INDIVIDUALITY")
LUCIEN LE LONG

GOUPY
COUTURE
10. RUE DE CASTIGLIONE. PARIS

French taste in its modern expression is the appealing theme chosen by Madame B. de W. for her present lectures in the States. This colorful report of Paris fashion by an haute couture expert meets everywhere with success and eager feminine interest

MAGGY ROUFF

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American Vogue in Europe

Besides British Vogue and French Vogue, published in London and Paris, copies of the American edition of Vogue may be obtained in Europe at the following book-stalls:

MADRID: Sociedad General Española de Librería, 25 Calle de Ferraz.

PARIS: Brentano et Cie, 37 avenue de l'Opéra; Librairie Galignani, 224 rue de Rivoli.

BERLIN: R. Netke, 1 Leipzigerplatz, Berlin W. 9.

BRUSSELS: Salon des Modes de la Librairie Dechenne, Passage du Prince (Galeries Saint Hubert).

VIENNA: Hermann Goldschmidt, Wollzeile 11.

ROME: Tito Adriani, Via del Tritone.

A USEFUL Paris address is that of the phonograph shop, Pam, at 217 faubourg Saint-Honoré. It is nice to know a place where one can find an excellent selection of records that one can not get in America, and here are all the best and newest of the German and Russian disks. One need not know the names or numbers to discover these pieces, for the tradespeople in the shop are always very willing to make suggestions and to help with selections.

From one end to the other of the faubourg Saint-Honoré and its continuation, the rue Saint-Honoré, there is a fascinating collection of small French shops, and however often one walks along these streets, one is sure to be attracted by a shop that has just come into being or has missed one's notice on other occasions. One that I noted recently is the new shop of the antique dealer, Grazia, which is at 396 rue Saint-Honoré. This is now one of the finest *antiquaires* in Paris, specializing in *boiseries* and eighteenth-century furniture of the very first quality.

Further along, at 174 faubourg Saint-Honoré, is the framing shop, "Les Cadres," which has already been mentioned in Vogue. There are always novelties here, and, recently, there has been on exhibition the wonderful collection of butterflies that Mr. Cole Porter brought back from his trip around the world, last year. The butterflies have been framed and presented in a marvellous manner, some of them on glass slides supported by metal frames, reminding one of Chinese jades mounted on teakwood stands, and other specimens displayed on backgrounds of coloured cork mosaics, which are strikingly effective.

In the same quarter, at 226 faubourg Saint-Honoré, there is one of the gayest toy-shops in Paris, with more novelties than I have seen for a long time. It is a section of the establishment called "Le Hall de la Voiture d'Enfants." A great quantity of mechanical toys are always performing, so that the shop gives the atmosphere of an animated toyland, and it is impossible to pass by without stopping to watch the antics of all the delightfully foolish novelties that makes this a Seventh Heaven for children.

There are certain streets in Paris that always make me think of Madison Avenue in New York, because of the many small shops which tempt one to descend from the car or taxi and walk along to stare in the windows. The rue La Boétie, the rue Washington, and the rue de Miromesnil are such Paris streets; on any dull afternoon, one can be amused by perusing the shops along these thoroughfares, from end to end. Having just come back from one of these tours, I must note a shop at 19 rue de Miromesnil, R. Leroy. Here is to be found a great variety of modern reproductions of rustic potteries and faïences. At the same number, next door, I found "La Boutique Italienne," which has a wonderful display of the finest book-muslin, table-cloths, and tea-cloths, very amusingly embroidered with animals and forests, about which there is something quite new—things that one doesn't try to resist.

Favours and accessories for fancy-dress parties and masked balls are always more amusing if they are brought from far away, and so it is a good idea to have a supply of such things from Paris to use in New York, or vice versa, on some future occasion. Berthelin et Cie, at 8 rue de la Michodière, is an excellent place to get them. J. McM.



9-11, Avenue Malignon
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"HAND MADE" FASHION FOR SPRING**

Or if you're very smart — choose both

Left—No. 893. Trim and slim of line, is this Spring Tailleur, in a MAN'S SUITING fabric, with a blouse of striped silk, or way of contrast . . . equally charming in grey, tan, brown, or navy Priced at **\$49.50**

Right—No. 998. A two piece frock which employs Rodier's sheer wool "Raipella" with a tri-colored HAND crocheted yoke that triples its distinction. It has a matching Beret. The costume may be had in black, navy, royal blue, red, grey, green or brown Priced at **\$35.00**

These creations are presented by the smarter retail shops. Write us and we will advise you where you may find them.

DAVID CRYSTAL, Inc.
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You will find that the pastel shades of Wamsutta sheets and pillow cases harmonize most effectively with the beautiful colors of North Star Blankets.

IF you have ever slept between Wamsutta sheets, with a Wamsutta pillow case as smooth as a snowdrift under your head, you'll know that this* is a true statement. But if it challenges your belief, please don't take our word; just compare Wamsutta with other sheets at any department store. The feel of the fabric in your fingers will show you the almost invisible difference in texture which has been spun and woven into this incomparable sheeting. What you can neither see nor feel, though, is the amazing strength of Wamsutta . . . but good hard wear and washing will prove that to you soon enough.

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YOUR FINEST FOOTWEAR safe with this gentle BEAUTY CREME



As gently as face creme this new beauty treatment cleanses sensitive leathers. A creamy liquid, Kydet' comes in a galaxy of gorgeous colors for every shade of shoe and matching accessory*. Gentle massaging preserves the fragile beauty of delicate color. Scuffs and abrasions are skillfully concealed. Kydet' refinishes the surface like new. Mildly lubricant, it keeps the leather soft and supple. A gentle rubbing leaves nothing to smudge or come off. Unlike anything you have ever used, only a pleasing fragrance remains. Sold wherever you buy fine footwear. 50 cents. . . . *Kydet' will tint white silk or satin shoes. Also preserves the color of fabric footwear

WHAT COLOR SHOULD I USE ON MY SHOES?

KYDET' COLOR ENSEMBLE CHART—SPRING 1931

KIND OF LEATHER	FOR DARK SHADES	FOR MEDIUM SHADES	FOR LIGHT SHADES	FOR EXTREMELY LIGHT SHADES
BLACK	KYDET' BLACK (for bright finished leather or patent leather) DULL BLACK (for dull finished leather)			
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GRAY	FRENCH GRAY	FRENCH GRAY	FRENCH GRAY	FRENCH GRAY
YELLOW	KYDET' BLOND	KYDET' BLOND	EGGSHELL	EGGSHELL SMOKED ELK
METALLIC	Use Kydet' Bronze, Gold or Silver for Bronze, Gold or Silver Leather or Fabric.			
FABRIC FOOTWEAR Silk & Satin Linen & Canvas	Use Kydet' Satin Cleaner for all colors and shades Use Kydet' Linen and Canvas Cleaner for all colors.			



For a dainty phial, free, select any color on this Ensemble Chart. Address the Barton Manufacturing Co., 4157 N. Kingshighway, St. Louis, Mo.

Kydet'
SHOE CREME
A BARTON PRODUCT



Chopenelle, in the Coat without Fur

• Fur abdicates, and Fabric again assumes the sovereignty. Chopenelle, a fine, subtilized worsted by Botany, qualifies unreservedly. A fabric with a lineage . . . smooth, tightly woven, soft . . . in a navy blue spring coat with a nonchalant cape, presented by John Wanamaker. The red silk plaid scarf adds its accessory note, worn as an Ascot. "Fabric by Botany" assures the garment's style.

botany fabrics

Botany Fabrics may be had in coats and frocks or by the yard at all the better shops.

SEE THE PARIS OPENINGS

Paris openings! Glamour, excitement, crowds, suspense, whisperings, closely guarded secrets. A hush like the first night of a play. Then the mannequins passing. A new mode born. Vogue was there. Vogue saw it all, and came back with pages and pages of new fashions, exactly reproduced in colour.

The April 1st number of Vogue has an all-seeing eye. Weeding out the good from the mediocre. Telling you what is really important. Finding the one superlative dress or hat from a collection.

New colours are exciting and important in the mode. Subtle, intangible shades so accurately reproduced in Vogue that you can match a sample to its pages. Bright new hats in the brighter new colours—mimosa yellow, bud green, geranium red. A whole garden of colours, warranted to cure the most stubborn case of spring fever.

Colour contrast comes also in shoes. An authoritative article on that important spring shoe question telling you exactly what shades to wear . . . and all about the combinations of leather.

And Cecil Beaton, our young English artist, describes the Palm Beach season and tells you in his own amusing chatter all about everything smart under the Sun.

PARIS OPENINGS
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DATED APRIL 1ST • 35 CENTS • THE CONDÉ NAST PUBLICATIONS, INC.

Frances Clyne Creates Her Distinctive Gowns Over "GOSSARD" Figures



"Gossard Foundations mould the figure to fashionable lines that even the most perfect figures seldom have," says Frances Clyne, of New York—one of America's leading designers. The Frances Clyne salon is the fashion mecca of New York's smartest society women, and of the greatest artists of the stage and screen.



GOSSARD
Line of
Beauty

GOSSARD designers are constantly in touch with Paris and other style centers of the world, so that even before a new silhouette is shown, Gossard has created a moulding garment that will accent the new lines. More and more, fashionable women are coming to realize that their smartest gowns are only as smart as the foundation garments worn under them...The Frances Clyne gown, photographed, is of red and white chiffon in an exotic print. The Gossard solitaire is of Skinner's satin in peach, with hand-loomed elastic for hip control and shaped top of fine lace—designed to mould the figure to slim, feminine lines...Model 2734

THE SHOPPERS' AND BUYERS' GUIDE

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LADIES' HAND BAGS—European Expert executing the finest of hand bags. Petit-Point Bags & Frames at wholesale prices. Repairing, recovering & mounting. Juhasz, 208 W. 88th St. off Broadway

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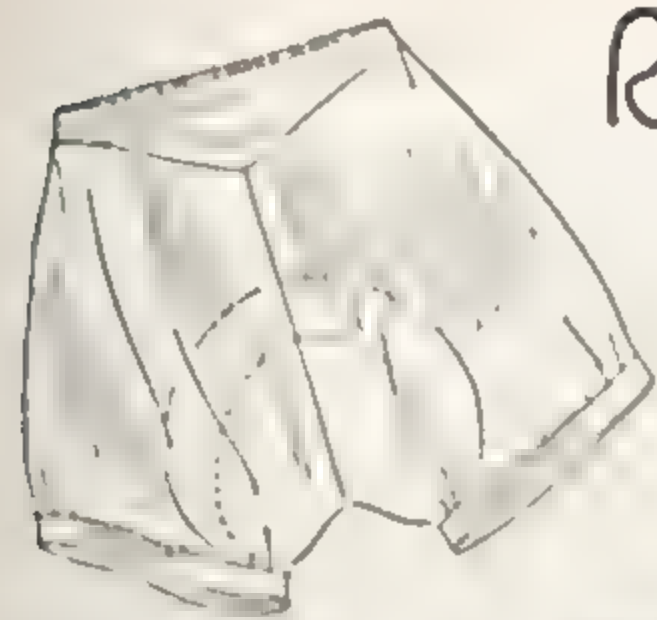
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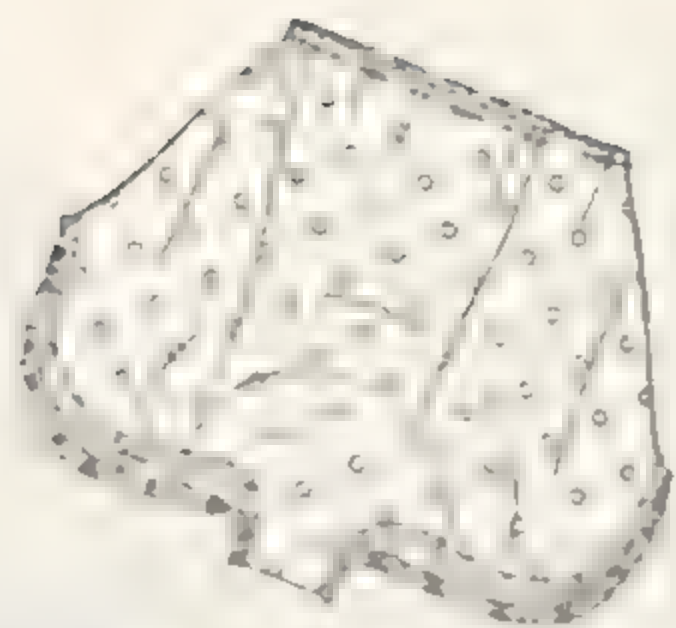
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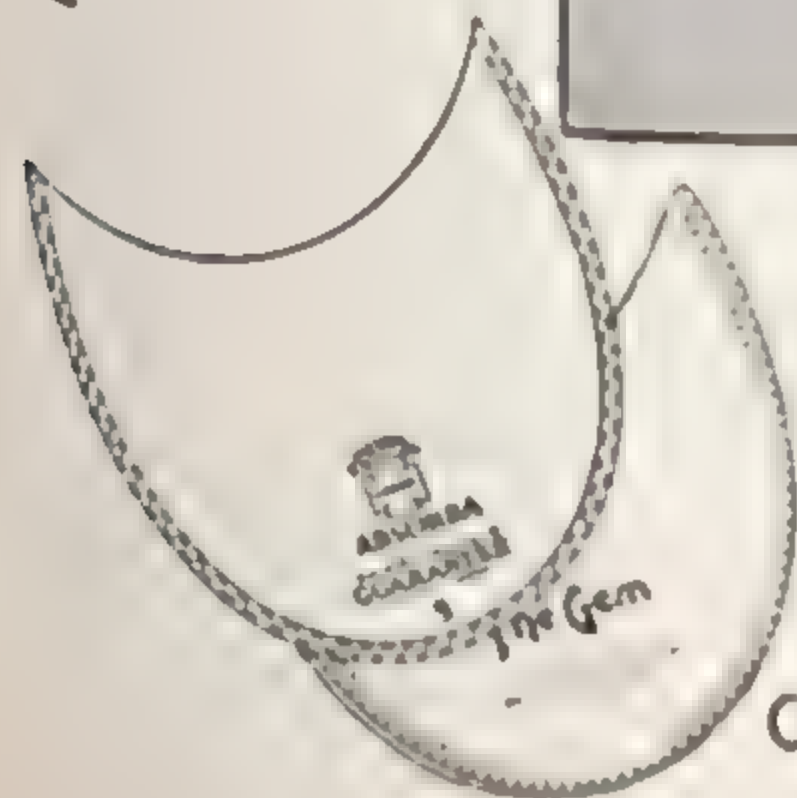
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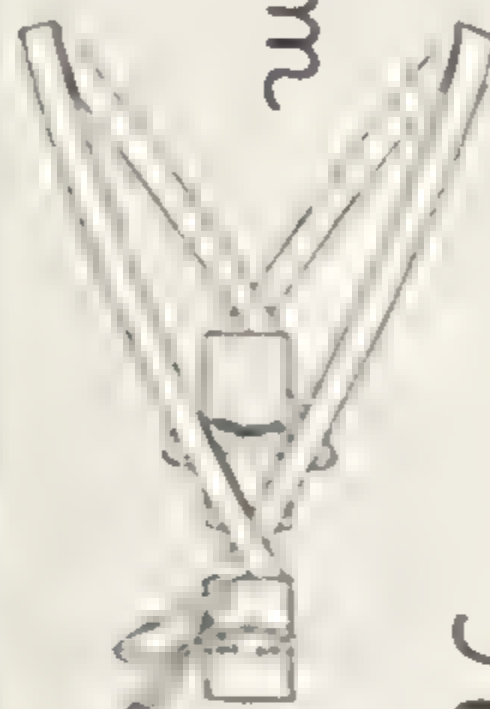
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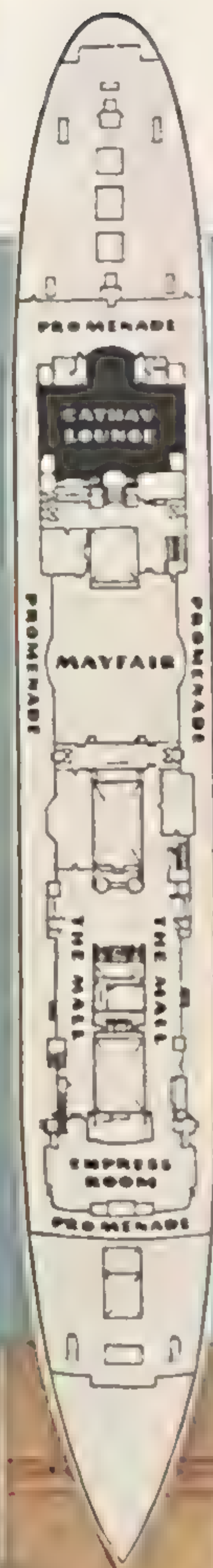
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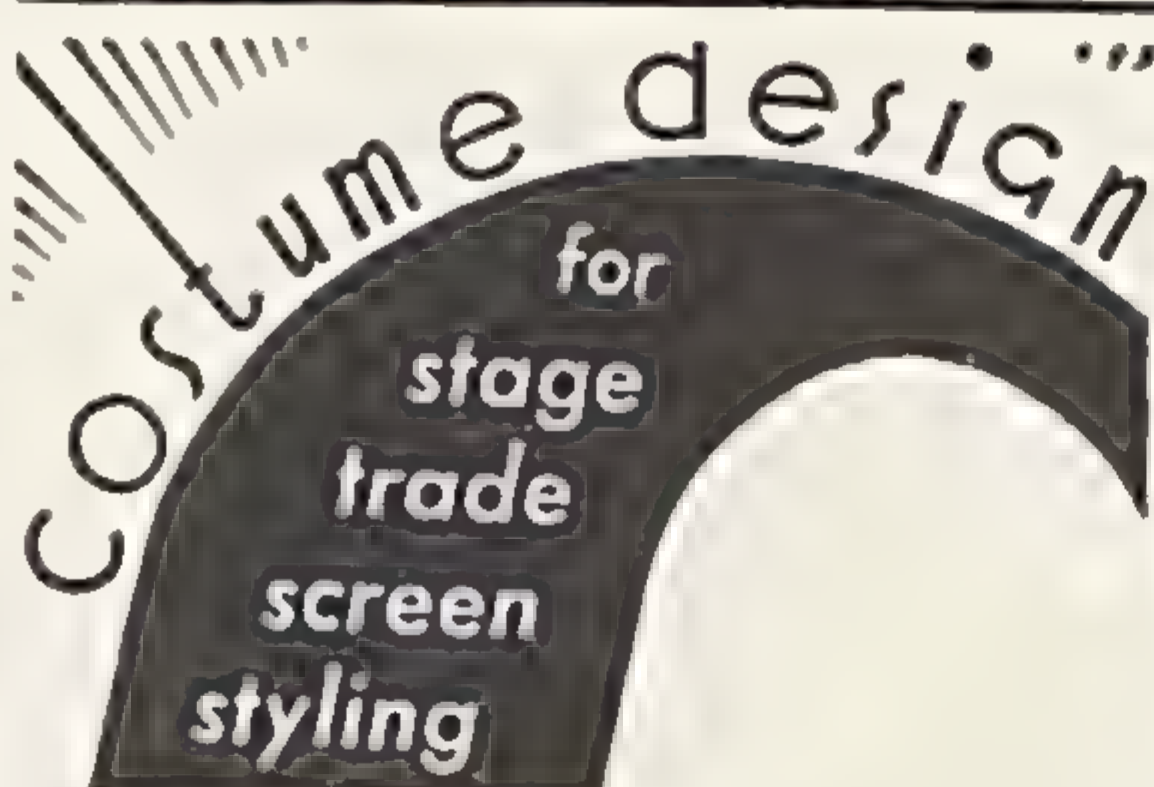
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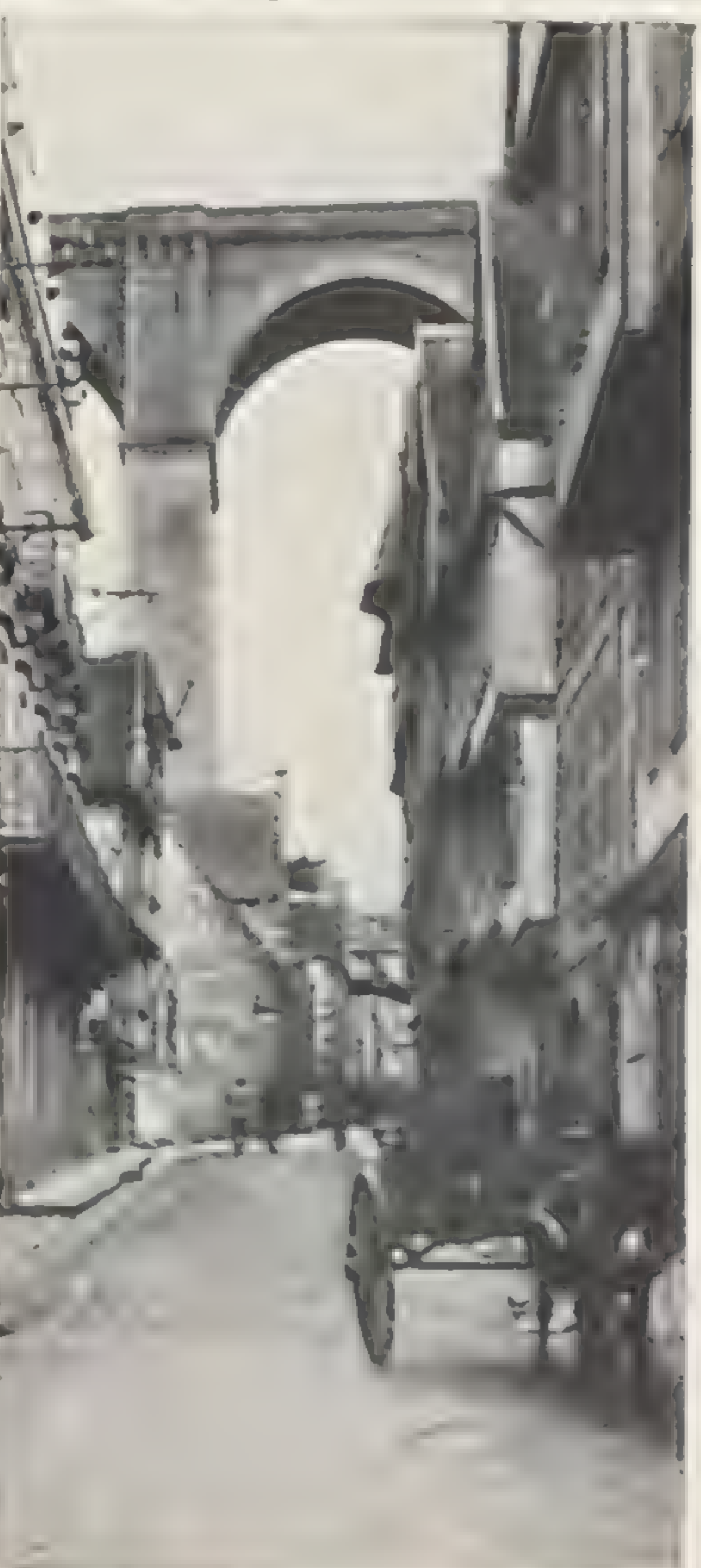
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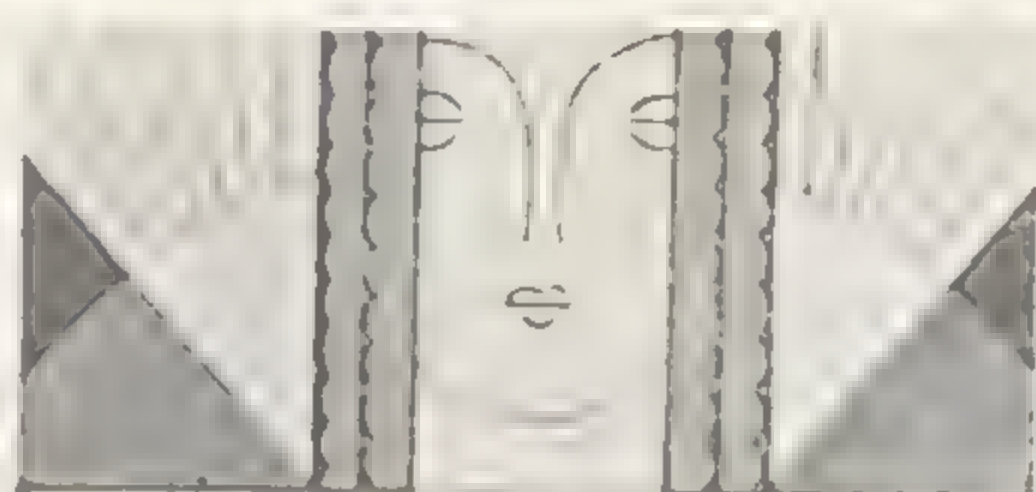
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Worrall-Bonsal—Miss Lois Abbott Worrall, daughter of Mrs. Walter L. Worrall, to Mr. Dudley Baldwin Bonsal, son of Mr. and Mrs. Stephen Bonsal, of Washington, D. C.

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BOSTON

Barrell-Woods—Miss Betty Barrell, daughter of Mrs. Augustus F. Goodwin, to Mr. Joseph W. Woods.

Evatt-Barnum—Miss Catherine Evatt, daughter of Mr. and Mrs. Walter M. Evatt, to Mr. Dwight Barnum, son of Mr. and Mrs. Dana D. Barnum.

Harris-Putnam—Miss Wilhelmina Harris, daughter of Mr. and Mrs. Richard B. Harris, to Doctor James J. Putnam, son of Mrs. James Jackson Putnam.

Hopkinson-Gibbon—Miss Mary Hopkinson, daughter of Mr. and Mrs. Charles Hopkinson, to Doctor John H. Gibbon, junior, son of Doctor John H. Gibbon and Mrs. Gibbon.

Jackson-Felton—Miss Rachel Jackson, daughter of Mr. and Mrs. James Jackson, to Mr. Winslow B. Felton, son of Mr. and Mrs. Edgar Conway Felton, of Haverford, Pennsylvania.

Talbot-Webster—Miss Helen Sophia Talbot, daughter of Mr. and Mrs. Earle Talbot, to Mr. Frank George Webster, son of Mr. and Mrs. Laurence Jackson Webster.

(Continued on page 43)

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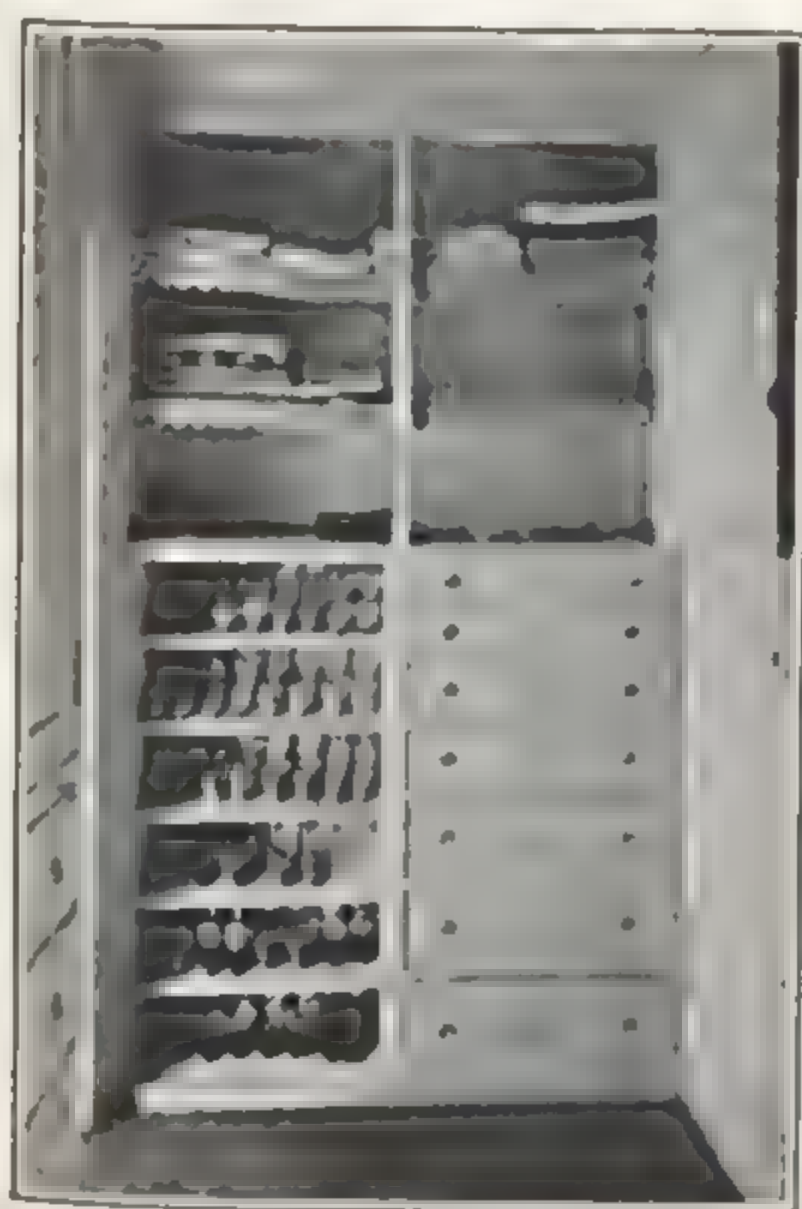
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SOCIETY

(Continued from page 42)

ENGAGEMENTS—Continued

JACKSONVILLE

Toomer-Neilson—Miss Frances Davis Toomer, daughter of Mr. and Mrs. Eugene V. Toomer, of Jacksonville, Florida, to Mr. Frederic Gebhard Neilson, son of Mr. and Mrs. Jules Blanc Neilson.

NEW ORLEANS

Adams-Sullivan—Miss Beatrice Adams, daughter of Mr. and Mrs. St. Clair Adams, to Doctor Maurice Sullivan, son of Mrs. Patrick Sullivan and the late Patrick Sullivan.

PHILADELPHIA

Barratt-Lenssen—Miss Edith L. Barratt, daughter of Mrs. Norris S. Barratt and the late Judge Barratt, to Mr. Nicholas F. Lenssen, son of Mrs. Arthur F. Lenssen.

Beggs-Pennington—Miss Louise Dilworth Beggs, daughter of Mr. Lawrence Dilworth Beggs, to Mr. Edward Atterbury Pennington, junior, son of Mrs. Edward Atterbury Pennington.

Colahan-Lorch—Miss Eleanor Ogden Colahan, daughter of Mr. and Mrs. J. Barron Colahan, to Mr. Frederick Dowler Lorch, son of Mrs. Louis Lorch, of Pittsburgh, Pennsylvania.

Colhoun-Service—Miss Charlotte Blackburn Colhoun, daughter of Mr. Harry Forbes Colhoun, to Mr. E. Arnold Service, son of Doctor Charles A. Service and Mrs. Service, of Yasumi, Bala.

Gerhard-Ames—Miss Anna Rebecca Gerhard, daughter of Doctor Arthur Howell Gerhard, to Mr. Winslow Ames, son of Mr. and Mrs. Edward Winslow Ames.

Girvin-Cotter—Miss Alice Girvin, daughter of Mr. and Mrs. Robert M. Girvin, junior, to Mr. M. Stanley Cotter, junior, son of Mr. and Mrs. M. Stanley Cotter.

Hoyt-du Pont—Miss Eleanor Hoyt, daughter of Mr. and Mrs. Richard Farnsworth Hoyt, to Mr. A. Felix du Pont, junior, son of Mr. and Mrs. A. Felix du Pont, of Elton, Wilmington.

MacMullan-Richards—Miss Eleanor Perry MacMullan, daughter of Mrs. Edward J. MacMullan, to Mr. Charles Fred Richards, second, son of Mrs. Marie Richards and Mr. Charles Redner Richards, of New York.

Morgan-Greene—Miss Ann S. Morgan, daughter of Mr. and Mrs. Marshall S. Morgan, to Mr. Edward M. Greene, junior, son of Mr. and Mrs. Edward M. Greene.

Roberts-Randall—Miss Gwendolyn Roberts, daughter of Mrs. Algernon Brooke Roberts, of Ardmore, Pennsylvania, to Mr. John Leavitt Randall, son of Dr. B. Alexander Randall and Mrs. Randall.

Stockwell-Van Lennep—Miss Vida Hunt Stockwell, daughter of Mr. Joseph F. Stockwell, to Mr. Gustave A. Van Lennep, junior, son of Doctor Gustave A. Van Lennep and Mrs. Van Lennep.

Tilden-Thomas—Miss Miriam S. Tilden, daughter of Mrs. John O. MacIntosh, to Mr. Edward Robert Thomas, junior, son of Mr. and Mrs. Edward Robert Thomas.

Walcott-Hayne—Miss Anna Walcott, daughter of Mr. and Mrs. Charles Walcott, to Mr. F. Bourn Hayne, son of Mr. and Mrs. William Alston Hayne, of San Francisco, California.

LOS ANGELES

Smith-Thomas—Miss Katherine Louise Smith, daughter of Mr. and Mrs. Bert Clifford Smith, of South Pasadena, California, to Mr. Alfred Leon Thomas, son of Mrs. Alfred Thomas, of Los Angeles, California.

SAN FRANCISCO

Seagrave-Clay—Miss Ellabelle Seagrave, daughter of Mrs. William Henry Seagrave, to Mr. Philip Tuggle Clay, junior, son of Mr. and Mrs. Philip Tuggle Clay.

WASHINGTON

Adams-Young—Miss Faith Adams, daughter of Mr. and Mrs. Horatio Herne Adams, to Mr. Philip Young, son of Mr. and Mrs. Owen D. Young, of New York.

Sunderland-Kane—Miss Grace Norris Sunderland, daughter of Mr. Erskine Mason Sunderland, to Lieutenant O'Neill Keren Kane, son of Mrs. William Byrne Kane and the late William Byrne Kane.

WEDDINGS

NEW YORK

Bosanquet-Schieffelin—On January 16, at the Madison Avenue Presbyterian Church, Mr. Charles Ian Carr Bosanquet, of England, and Miss Barbara Schieffelin, daughter of Mr. and Mrs. William Jay Schieffelin.

Brokaw-Seymour—On January 10, Mr. George Tuttle Brokaw, son of the late Mr. and Mrs. Isaac Vail Brokaw, and Miss Frances Seymour, daughter of Mr. and Mrs. Eugene Ford Seymour.

Campbell-Hatfield—On February 10, in the Church of Saint Mary's, Mr. Ralph Page Campbell, son of the late Oliver Donald Campbell and Mrs. Campbell, and Miss Helen Hatfield, daughter of Mr. and Mrs. Abraham Hatfield.

Edgar-Hunt—On January 31, Mr. James Alexander Edgar, son of Mr. and Mrs. William S. Edgar, and Miss Lucy Hunt, daughter of Mr. and Mrs. Seth Bliss Hunt.

Hagen-Hoguet—On February 12, Mr. Winston Henry Hagen, son of Mrs. Winston Henry Hagen, and Miss Christine Ram-

WEDDINGS—Continued

say Hoguet, daughter of Mr. and Mrs. Ramsey Hoguet.

Hoffman-Kountze—On January 27, Mr. Murray Hoffman and Miss Elizabeth Kountze, daughter of Mr. and Mrs. Herman Davies Kountze.

Houghtaling-Myers—On January 10, Mr. David H. Houghtaling, son of Mrs. Warren R. Houghtaling, and Miss Beatrice Myers, daughter of Mr. and Mrs. Joseph Lawrence Myers.

Kendall-McAnerney—On January 14, at the Colony Club, Mr. Edward Hale Kendall, third, son of Mr. and Mrs. Edward H. Kendall, of New York City and Babylon, Long Island, and Miss Louise Ewing McAnerney, daughter of Mrs. Ewing McAnerney.

Lamont-Sullivan—On December 17, at Saint John's Chapel, Bernardsville, New Jersey, Mr. Austin Lamont, son of Mr. and Mrs. Thomas W. Lamont, and Miss Nancy L. Sullivan, daughter of Mr. and Mrs. James Amory Sullivan, of Boston, Massachusetts, and Asolo, Italy.

Lorenz-Laimbeer—On February 14, in the Collegiate Church of Saint Nicholas, Mr. Keith Lorenz, son of Mrs. Carl Lorenz, and Miss Helen Wilhelmina Laimbeer, daughter of Mr. and Mrs. John Laimbeer.

Morgan-Cabot—On February 7, Mr. Patrick Henry Morgan, son of the late J. Hewitt Morgan, and Miss Maud Bonner Cabot, daughter of Mr. and Mrs. Francis Higginson Cabot.

Parish-Kinnicutt—On February 14, Mr. Henry Parish, second, son of Mr. and Mrs. Edward Codman Parish, and Miss Dorothy May Kinnicutt, daughter of Mr. and Mrs. G. Hermann Kinnicutt.

Potter-Davis—On February 28, Mr. John Clarkson Potter, son of Mr. and Mrs. Clarkson Potter, and Miss Mary Paschall Davis, daughter of Mr. and Mrs. Norman H. Davis.

Rees-Richmond—On February 5, Mr. Compton Rees, son of Mr. and Mrs. Haral B. Rees, and Miss Katharine Hoppin Richmond, daughter of Mr. and Mrs. L. Martin Richmond.

Timmerman-Belmont—On February 26, Mr. Louis Felix Timmerman, son of Mrs. Louis Felix Timmerman, and Miss Bessie Morgan Belmont, daughter of the late Augustus Belmont, junior, and Mrs. Belmont Wing.

BOSTON

Myles-Wallace—On February 6, Mr. Beverly Russell Myles, son of Doctor Robert Cunningham Myles and Mrs. Myles, and Miss Marion Wallace, daughter of Mr. and Mrs. John M. Wallace.

PHILADELPHIA

Phelps-Naile—On February 14, in Saint James Church, Mr. Charles Mortimer Phelps, of Chestnut Hill, and Miss Nancy Paulding Naile, daughter of Captain F. Raymonds Naile and Mrs. Naile.

Wislocki-Clothier—On February 13, Doctor George Bernays Wislocki and Miss Florence Clothier, daughter of Mr. and Mrs. Walter Clothier.

SAINT LOUIS

Cable-Velie—On February 7, Mr. Philander Lathrop Cable, son of Mrs. B. T. Cable, and Mrs. M. Kelly Velie.

Johns-Skipwith—On January 24, Mr. Frederick Winston Johns, son of Mr. and Mrs. George S. Johns, and Miss Sally Flournoy Skipwith, daughter of Mrs. George McDearmon Johns and the late Lionel Skipwith.

SAN FRANCISCO

Charleston-Forrester—On March 12, Mr. Ernest Charleston, son of Mrs. May Charleston, and Miss Elizabeth Forrester, daughter of Mrs. George Forrester.

Postley-Taylor—On January 21, Mr. Clarence S. Postley, son of Mrs. Ross Ambler Curran, and Miss Evelyn Taylor, daughter of Mr. and Mrs. Augustus Taylor.

Schieffelin-Wellborn—On February 5, Mr. Elliott Schieffelin, son of Mr. and Mrs. William Jay Schieffelin, and Miss Anne Elizabeth Wellborn, daughter of Mrs. Marshall J. Wellborn.

WASHINGTON

Knight-Vandenberg—On February 7, Mr. John Knight, son of Mrs. Winifred Knight, and Miss Barbara Vandenberg, daughter of Senator Arthur H. Vandenberg and Mrs. Vandenberg, of Michigan.

WEDDINGS TO COME

BALTIMORE

Matthews-Wilson—On April 8, Miss Fannie Scott Matthews, daughter of Mr. and Mrs. Marsh Matthews, to Mr. John Sawyer Wilson, third, son of Mr. and Mrs. John Sawyer Wilson, second.

SAINT LOUIS

Ford-Simmons—On April 8, in Saint Peter's Episcopal Church, Miss Jean Wright Ford, daughter of Mr. and Mrs. James L. Ford, to Mr. Edward C. Simmons, son of Mrs. Wallace Simmons.

Kennard-Streett—On April 22, Miss Mary Lees Kennard, daughter of Mr. John B. Kennard, to Mr. Rolla Wells Streett, son of Mr. and Mrs. J. Clark Streett.

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NEW YORK CHICAGO

V O G U E

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MARCH 15, 1931
SPRING SHOPPING

Cover Design by Lepape

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AMERICAN, FRENCH, AND BRITISH

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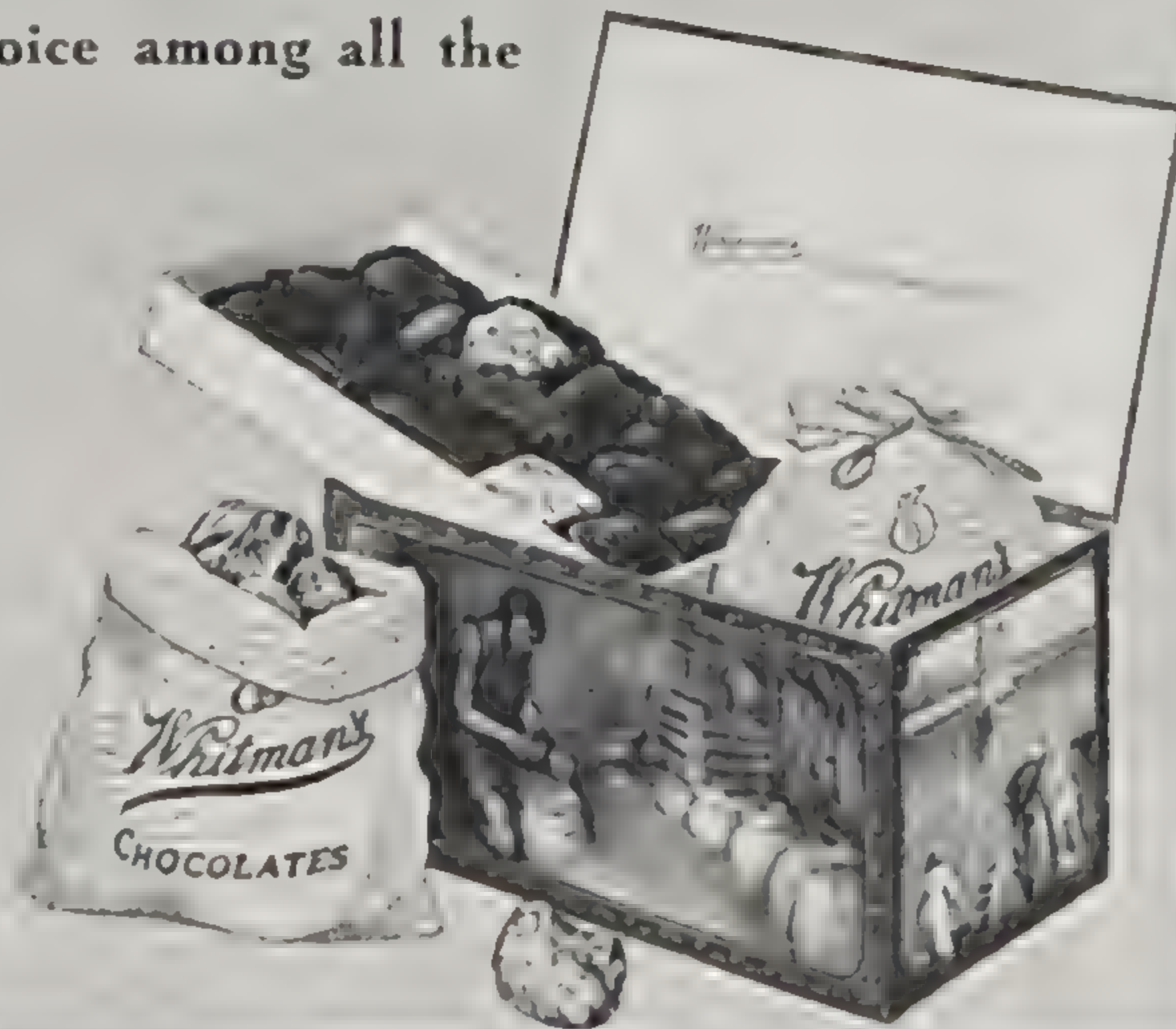
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VOGUE'S-EYE VIEW OF THE MODE

DO you speak the new fashion language? Do you know the current fashion nouns, adjectives, verbs, and adverbs? You may be able to cope with chiaroscuro, hunters and hacks, Matisse and the fourth dimension, to talk to the waiter in French, gossip with your favourite opera singer in Italian, and be polite, if monosyllabic, in Spanish. But when somebody mentions the swept-to-the-left movement in hair and hats, Watteau millinery, quadricorn, Sennelic, and Panamalac, are you forced to be silent or change the conversation quickly? There is a new fashion language, just as there is one for modern art, science, and decoration. It is not found in Webster's Unabridged nor any other dictionary, nor in a grammar nor a thesaurus. It is the current expression among women. It is in the air—it gives the accent, the beat, the leitmotif to spring clothes—to wit:

"To fit like a glove"—obsolete, archaic, worn-out expression, in a season when gloves are often a size too large and frankly bulky

"Sugar-plum"—meaning the pastel colours of sugar-coated almonds

"Charmeuse"—1. (archaic) a material; 2. (new meaning) a straw

"Paquin petticoat dress"—taffeta slip with lace overskirt

"Swept-to-the-left"—the new movement in hair and hats

"Quadricorn, an ecuyère shape, and picot tricorn"—new species of hats

"Peau-d'ange"—(colloquial: angel-skin) New ribbon hat trimming—to the touch synonymous with the petal of a water-lily

"Sennelic"—new Rodier artificial silk for suits or sports clothes

"Panamalac"—derivative from Panama—usually in blue or black or brown

"Maquillage"—the ensemble of facial make-up

"Opaline"—Patou's new green—the green of 1830 opaline glass



VON HORN

MRS. HAROLD E. TALBOTT

Mrs. Talbott, the former Miss Margaret Thayer, is a keen follower of sports and is a prominent figure at the polo matches and races on Long Island, where she spends her summers. In addition, she is a very skilful rider and a tennis enthusiast. Mr. Talbott, who plays an excellent game of polo, has taken part in many of the important matches on Long Island in recent years.

SHOPHOUND'S SPRING PORTFOLIO



SPRING has come to New York, and, up and down Fifth Avenue, the shops have burst into flower. Days are mild, men are selling daffodils along the curb, and Shop-hound is running around in circles and barking up clothes-trees. Having snooped excitedly for weeks in advance, sniffing out the best buys in town, this clothes-wise canine is about to shout through her tour conductor's megaphone all the news of the new clothes and what-nots and where they can be found. Climb aboard—ladies and—ladies! We're off!

ALTMAN: Here, the French Salon is a good place for you if you want a tweed suit that looks French, not English. I pounced on one in bright green Chanel tweed, really bright billiard-green, the shade you can set off divinely with little things in white. It had one of those new very short jackets, beautifully tailored. There was a good choice of other made-to-order suits in light tweeds combined with sheer jerseys, all very special and made to order. Don't fool yourself into thinking you can get along with only one bag, this year, because you can't. In Altman's bag department, purses are being made out of tripe. Yes, I mean what you mean; they really are. It is a nice, irregular mat surface—smoky grey-beige—and looks very smart and unbiological when made up.

BEST has gone in especially for two types of suits, both so good that I present them to you with enthusiasm. There is the blue suit, double-breasted, with twelve buttons and a nice short jacket, trim but softly tailored and costing less than fifty dollars. With it go white blouses, white belts, white bags and gloves, all sorts of white things. Then, there is the grey suit, grey flannel, like the suit your sophomore beau used to wear, in a six-button, double-breasted model that is perfection. I suggest a green blouse to be worn with this suit, and I also hint to your receptive imaginations the possibilities of yellow and red. Best has, also, some not-too-obvious plaid blouses and a nice collection of frilly hand-made French lingerie blouses in strong rust colour and green, and I noticed in passing a very fine tucked net, white, which ought to look pretty wistful and appealing under a dark blue suit. The wardrobe without blouses—in the plural, yes—is too unthinkable in the spring of this year.

You will be galvanized to hear that Best has opened a pyjama department. Generally speaking, the pyjamas will cost under forty dollars. They will be the dinner-pyjama type of thing, the kind you look at and try to guess whether it has a skirt or trousers, the kind every one wants and that is hard to find. Two of the models are illustrated on page 53.

Before moving on, there is an intoxicating Chanel lace evening dress at Best's, for less than eighty dollars. It is in black or white or red or green, and it has a skirt stiffened at the bottom, and it defies all the extravagant adjectives Messrs. Funk and Wagnall have to offer. All I can say is, lace is my choice, this spring, and this dress would be my choice anywhere.

Best is getting more famous every day for its children's clothes. For little girls, there are some new coats in such eatable-looking colours as Balmoral-blue, bright rose, butter-yellow, and grass-green. The most charming of the dresses have very high waists, like the fascinating Empire frocks Kate Greenaway drew on children. Profoundly ignorant of the inner arrangements of the young, I was amazed to be told that the bloomers with elastic and the lovely little slips in stock are the favourite combination affected by our far-future debutantes. Ah, well, when I was young, it was Ferris-waists.

For boys, there are tweed coats in grey and Balmoral-blue. Since boys are wearing long trousers at such an early age now, it is comforting to find this grand combination of grey or tan flannel slacks with odd jackets of tweed. For little boys, Best has good camp suits of black linen, which are very smart and reminiscent of Italy and the baby Fascisti.

BERGDORF GOODMAN: Blessings on its head in behalf of all young grandmothers. This shop has an excellent department for the older woman, and there I noted some of the best and most wearable prints I have ever seen—small designs, which are so much better when you are a bit on the



plump side, a good many with dark backgrounds and bright flowers, and a good many used in touches in combination with plain material, which is the new way with prints. For young things (and though I mention them last, Bergdorf thinks of them first), the prints are delirious. Grey backgrounds caught my eye with bright flowers—like lights against fog. Up in the sports department, I ran into some thin wool and thin tweed dresses that looked cool enough to wear in July. This shop has also a nice collection of lace evening dresses, many in the new ankle length that you can dance in without tripping. If you happen to be a fan of lace, you will like the heavy linen lace and heavy Venise.

Somebody (famous) once said that what spring meant to a woman was going out and buying a new hat. At Bergdorf Goodman's, I saw a Gaby Mono turban of crocheted straw in navy-blue with white and chartreuse bands. Who could ask for a better with a navy-blue dress? There are a lot of brimmed hats at Bergdorf's, which are intoxicating to an eye sated with bare faces served up on the half-shell. This is good news to the woman over thirty. But these brimmed hats have a fresh, young look and are worn well up and off the left ear and down on the right side.

BONWIT TELLER: This beautiful building, one of the real gems of New York architecture, is so full of utterly new things that I hardly know where to begin. Well, for the flowers of the nation (i.e. Junior Misses), there are two extremely good coats: one is of rough tweed with a narrow, rounded collar and three mannish buttons, the kind of thing that looks best of all over sweaters and skirts and is not too countrified to appear in town. It costs less than forty dollars. The other is of navy-blue chongella (woollen to you) with double revers for a collar and double sleeves—that new oversleeve effect. It was the revers that got me, that and the fact that it cost under thirty dollars. Of course, with a coat like this, you should wear a contrasting bright dress, if you want to top off the picture with style.

Among the Bonwit Teller hats, there are a number of nice little silk and wool visca turbans that give the gone-

to-heaven-and-wearing-a-halo effect we all admire so much to-day. Also very applicable to a trim little suit would be a rough straw model with a tiny veil. The turned-back front turns out to be wings in back, like a winged Mercury. There is still another that cuts loose from the suit tradition and suggests more formal moments—a heavenly, droopy, big black baku with a large watery-blue bow of that remarkable stuff, angel-skin, which feels exactly like the petals of a water-lily. This hat has the most divine side view you can imagine.

Among the shoes at Bonwit Teller's, there are some excellent four-eyelet Oxfords, combining two leathers, lizard and kid, with the greatest possible discretion. The general shoe philosophy at this store is that patent leather pumps will be more popular than ever and that shoes should either come quite high up on the instep or be cut very open in the shank. For evening, there are some grand Greek sandals—and when I say sandals, I mean sandals, toes showing and everything. They are in pastel suèdes, among other materials, for warmer days when you will be wanting such things.

There are two especially mentionable bags at Bonwit Teller's, one of white pigskin (keep your eyes out for white pigskin) that has a single flap and a place for an initial and is a white accessory, something pretty important this spring. The other is of black suède with a smooth gold and tortoise-shell frame—very smart.

My eye lit on the new jewellery. There is a Patou twisted rhinestone buckle with a sapphire and a long sapphire necklace with a clasp to match. There are some grand little combs for your hair, with backs of silver thread flowers. I also sniffed—literally, this time—a brand-new geranium scent, fresh and delicious, which appeared put in smart boxes, in perfume, toilet-water, and soap.

BRUCK WEISS: About five months ago, Bruck Weiss started a lingerie department, and there I found some real temptations—long nightgowns of that nice French crêpe. These were trimmed with Alençon in a shade lighter than last year's. Some nice fitted slips for evening, with good low

- Less severe than it looks—Chanel's stitched jersey sailor. It's perfect for the country, with a new grey flannel walking suit; about \$30; Hollander
- Maria Guy uses straw and jersey for her beige-and-yellow turban, both unbelievably soft; Best. The linen mesh scarf is in beige or white; under \$7; Best
- Black-and-white is especially smart in a shiny straw turban, from Kurzman, and a silk scarf; Saks-Fifth Avenue





• A pale yellow canton crêpe jacket over a dark blue sheer wool dress—what could be newer? The jacket buttons on, and the sleeves are in the smartest spring length; from De Pinna

• The sheer suit—the perfect answer to warm-weather problems, as flattering as it is cool. This belted model is of navy-blue and white checked chiffon. The dress is sleeveless; from Bonwit Teller

• Choose a “meshy” sweater, hand crocheted or knit; tie it at the waist. It’s new, smart. This has black initials; Mrs. Franklin, Inc. The patent leather bag has silver initials; Nat Lewis



SHOP-HOUND SNIFFS OUT THE BEST IN THE SHOPS

• Sports handkerchiefs are at their best made of chiffon striped in many colours—echoing those in your costume, of course; from Altman

• Sheer plaid mousseline is the delectable fabric of the scarf at the right—an enormous square; Saks-Fifth Avenue

• A chic exception to the rule of suède gloves—black kid pull-ons, stitched in white; Bonwit Teller

• Everybody needs wide, hand-stitched white suède gloves; Saks-Fifth Avenue

• Chanel’s bag of white wooden beads has a Talon slide fastener; Milgrim



1. Navy and white—a pet combination. A crêpe dress with much white crêpe and a kid belt; Saks-Fifth Avenue
 2. An outfit with many superiorities—a navy skirt and a knitted blouse in red, white, and navy; from Peck and Peck
 3. A grey cloth coat with black Persian lamb over a printed black, grey, and yellow dress; Bergdorf Goodman
 4. Plaid again. Contempora's wavy plaid silk in green-and-black for the dress. A black silk crêpe jacket; Milgrim
 5. A perfectly fitted navy-blue suit. Blouse of navy-and-pink plaid chiffon; Stein and Blaine



backs, and a reflection of Petticoat Influence in a collection of little wrap-around petticoats. Blush, pale tea-rose, very delicate shades are the thing in all new lingerie. Last year's colours were darker. Bruck Weiss has good pyjamas with a brown one-piece body trimmed with flesh and pink bands at the neck, plus a brown-and-yellow print jacket. Also, some pleated trousers of printed crêpe with a plain pink top and jacket that go to the spot.

BLOOMINGDALE: As I tear through this convenient store, around the corner from so many people's penthouses, I can't resist a brief bark on how it is perking up. In the first place, there is an excellent hat department with some very smart little hats that I advise you to cast your eye over. There are a number of plaid jersey turbans that are cleverly draped and use colour well, one in particular in a large pink-and-brown plaid. There are some small brimmed hats of a soft slippery straw with a plaid woven in them, perfect for going down-town to lunch any spring morning. Some handkerchief linen blouses in pink and blue had childish collars embroidered by hand. They would be grand under your blue suit. One of the cleverest ideas now on sale is the little bright red handkerchief that Bloomingdale is showing to wipe lipstick, after application, from your gory forefinger. It fills a need of rather long standing.

FRANKLIN SIMON: You can't get by the lingerie department, try as you will, for all the new things are just coming in, and the result is continuous Martini. The more you probe the underwear situation, the more you realize that the new thing is not combinations, but fitted pants on yokes and fitted

slips over them, which is just as easy and a little more alluring. Franklin Simon has excellent fitted slips with low backs and panties to match, and I made up my mind on the spot that the canny thing to do is to settle on one good model and get several sets alike. Bride or not bride, keep up the trousseau feeling. Tea-rose is the best colour, and a new pale banana next, but the most summery looking garments of all are of printed crêpe de Chine. There are printed nightgowns, ankle length, which are exactly like those that Molyneux is making, and nothing is sweeter or fresher to take on a spring week-end than these. A marvellous invention in the lingerie world is the pyjama slip to wear under diaphanous dinner-pyjamas. It comes in crêpe in pink, tea-rose, or white and has a low back and wide, full trousers. I observed, as I passed the stocking counter at Franklin Simon's, that there was a good brownish shade called Turf Tan, which would be excellent with a grey suit and brown shoes. Dark Brunette is another good shade for grey, and Peter Pan is nice for black or blue. There is a splendid French stocking department at Franklin Simon, and the new sun-tan shades, like Biarritz, are lighter than last year, a prophecy, perhaps, that we are not going to get very brown this summer. Little lisle tennis socks are there in a number of good colours. With bare legs, I'd like them best in white, myself.

DOBBS is excellent for tailoring in any form. There is a suit there, which uses plaid and gets away with it even better than most. This one has a skirt of Rodier woollen—a grey background with green and yellow stripes making the plaid, a simple yellow crêpe blouse, and a more or less fitted jacket of dark green wool crêpe with green buttons. This is good



with a capital S (for Swell, which word I use too often). Another suit of the same gay, town-and-country nature is one with an orange tweed full-length fitted coat, belted, and a dress of checked Rodier wool, sheer, orange and tan. (On second thought, I guess the latter had better stay in the country.) Also pretty rural in a chic way are some dresses of the polo-shirt type, made of a fabric I can only describe as pink-and-white wool bouclé, though I don't know if that makes sense. They have Talon slide fasteners in the top of the blouse and inverted pleats in the skirt and are practical and active. (I mean that you can leap about in them.)

DE PINNA: Distinction dyed-in-the-wool. Débutantes please stand by for what follows. There is a navy-blue wool suit so young that it hurts, with a red-and-white checked mull blouse, and a black wool suit with a short jacket that has the slight kick from the waist and a creamy eyelet batiste blouse. Coats are a pleasure in this shop—not too expensive, especially the beige and grey fox-trimmed ones and the creamy beige tweeds with leopard skin collars. For golf, there is a white or natural suède polo shirt with short sleeves, boyish collar, and a wide, fitted band at the hips, which couldn't be better. With this goes a contrasting tweed skirt and a three-quarters suède coat to put on when you climb in the car. I liked the imported sweaters, which were almost like blouses, meshy and light-weight, to be worn instead of gilets under your tailored suit. Separate skirts are one of the chief "métiers" of De Pinna. There is a lacy tweed skirt cut in sections, and if you happen to be well stocked in calories, it will make you look like a sylph, and that is something these days. (Continued on page 57)

1. More of those smart flower ruchings. Rough-edged ones on a green or white chiffon dress; Jay-Thorpe
2. Gargantuan prints are very chic at night. Blue, grey, and yellow with solid colour collar and sash; from Bergdorf Goodman
3. Sashes are the newest appendages of gowns. Witness this on a rose, grey, and blue printed elizabeth crêpe; from Saks-Fifth Avenue
4. A great success for summer is a white satin wrap. The fur looks like chinchilla, but it isn't; from Altman

5. Not in a million years would you know these are pyjamas. Dinner ones—of yellow crêpe; from Best
6. Another dinner-pyjama—more pyjama than dress; of chartreuse, green, and grey silk—under \$40; Best
7. A pleated collar of net and creamy lace on a yellow crêpe de Chine dress to thrill a young party goer; Best
8. Empire lines for the child. This is a printed crêpe dress in red and white; from Best
9. Ruby-red velvet jacket, a white crêpe dress—nice combination; Franklin Simon



Furless Or With Fur Cuffs

- Fur cuffs, outrageously wide, are terribly smart on your coat. This (left) is of brown cashmere cloth and blue fox; Saks-Fifth Avenue
- You can wear a long-coated suit for town, country, or travel. One of green and white checked woollen (centre) is edged with fringe and has a white jersey blouse piped in green; Bergdorf Goodman
- The navy-blue wool coat is a hardy spring perennial. This year, crêpey woollen is smartest, like that used for the coat at the right. It wraps deeply and has wide lapels and a belt edged in white; from Knox



- Here (left), it's white Valenciennes lace, almost tailored, with a peplum, a bright red patent leather belt, and a jacket; Saks-Fifth Avenue
- An enormous blue velvet bow on a French-blue Venise lace frock (next to left). There are cape sleeves and a very full skirt; Kurzman
- Blue again—deep electric-blue over a blue taffeta slip that rustles like the petticoats of 1900. The jacket has a jewel clip; Bonwit Teller
- It couldn't be newer, this dinner-dress (right) of brown and white thread lace with a brown and beige grosgrain sash; Bruck Weiss

This Colourful Year of Lace



• It's the triple colour combination that makes this suit (left) so very, very smart. The skirt and double-breasted vest are of brown-and-beige checked woollen. The jacket is of dark brown grosgrain; the scarf, in bright rust-red; from Jay-Thorp

• Stripes forever—or, at least, for this spring and summer. The silk blouse shown below is striped in black, white, and electric-blue, and its surplice closing ties with a sash. It will make a new suit look newer, and it costs under \$14; Altman

• (Opposite page) Soft red pin seal bag (top); Talon fastener on inner pocket; Jay-Thorp. Brown grosgrain bag (middle), bronze metal handle; Bergdorf Goodman. Three-tiered bag (bottom), of black crêpe de Chine; enamel top; Bonwit Teller



The Town and Country Suit

SHOPHOUND'S

Portfolio Continued

MRS. FRANKLIN: I should like to call your primaveral attention here in particular to sweaters and blouses—item: some frilly eyelet-embroidered imported batiste blouses—item: a number of sweater blouses made especially by this shop, the kind you are going to yearn for this spring, a kind that is neither sweater nor blouse, but combines the advantages of both. There is one slip-on lisle sweater with a crêpe de Chine collar and neck-band, very masculine and severe, which would be perfect for riding, especially if you picked it in yellow and wore it with a brown or grey habit. They have, at Mrs. Franklin's, one of the best shallow-crowned white Panamas that have yet appeared. It has a medium brim with a pleat in it, the kind of a hat that mother and daughter both could wear and will. You might buy at the same time some Reboux hatbands. Little brain children of the great master, they consist of different colour combinations worked out in grosgrain ribbon, the advantage being that you can change them to go with the dress you are wearing. The old economy racket in another form and very smart, too.

HOLLANDER: There is a glamorous hat department in this modern Hollander that is worth looking into. They have Chanel's stove-pipe hat, which Vogue has already seen in Paris on the head of the style-starting Lady Abdy. Hollander has been clever to spot the fact that women want a variety of pyjamas, but don't want to pay much for them. Theirs are under fifty dollars, and they have just that right, easy-to-get-into feeling, minus any fussy taint of the boudoir. From the minute I spent in their Debonair Shop, I saw that it would be a good place for little girls in the last stages of growing, for they specialize in the oddities of the youthful form, and I can foresee them rushing straight to this spot from the stations when they come pouring in from Foxcroft and other seats of learning for their spring vacations.

JAY-THORPE: Here, a loose-knit, short-sleeved dress must receive honourable mention as being my idea of the perfect dress to wear under a tweed coat in the spring. Green and brown are kind of mixed up in the knitting, and it has a crêpe collar, green on one side, brown on the other, and a green-and-brown crêpe belt. You know that perfect tweed perfectly-cut look . . . well, this has it. Jay-Thorpe gives the little woman a great big hand in a department of ready-made clothes for small women. Reaching up to a man's heart may be lots of fun, but it's a hard height to dress, and this department will smooth out all the troubled lines on your forehead on that score. Jay-Thorpe also has a wonderful bridal department. This shop has things down to such an



NEW BAGS, DESCRIBED ON THE OPPOSITE PAGE

art that it will budget the expenditure that you want to make for your trousseau and guarantee to turn you out within that sum. Your wedding-dress is fitted here in muslin, so that you can experiment with length of train and delicate matters like that before the satin has been slashed or the family lace sewed. It is worth investigating. All very interesting.

KNOX: This is a good vintage year for Knox clothes, and it is well worth stopping in right away if you like tweeds and British-looking things, leavened with New York *joie de vivre*, which means more colour, more fit, and occasionally a refreshing kick in a jacket, which you seldom see in the genuine British article. There is a new camel's-hair polo coat, lighter in weight than the regulation fabric, as you can prove on your own scales, and a variety of good travel coats, among which I found some trimmed with blue and grey fox, furs which, if I remember rightly, are about the most flattering furs on the market. They also had, at Knox, some good mannish-looking scarfs of tie silk and foulard to wear with a solemn twist at the neck of your spring suit.

KURZMAN: If you like the quiet of a little shop plus the choice of a big one, this is the place in which to snoop for hats. Shallow and more shallow, sweet and low, is the principle of the new little bonnets here. I liked the one of heavy straw net with a gathered net ruching in the manner of the Agnès turbans. Slightly fatigued with those cut fur cravats, I felt a pleasant thrill when I discovered that this shop is carrying the whole animal again—two or three sables or martens joined together with heads crossed or teeth biting tails, beady bright eyes and all. If there's one thing I like in my furs, it's personality. If you don't already know it, Kurzman carries the Harry gloves, that very celebrated French make, which I saw in yellow-beige antelope for sports, one-button, and extremely short. Down at Aiken, this spring, you (Continued on page 133)



AGNÈS—YVONNE GANNE

CECIL BEATON

Ina Claire and a shallow capeline



JEAN PATOU—BRUCK WEISS

CECIL BEATON

• You must look for the printed lining, this year—it's a sure sign of summer chic. And if your hat has a shallow crown like a coolie's, so much the better. It took the genius of Agnès to combine the two ideas in the capeline worn by Ina Claire on the opposite page. It has a round brim of rough white straw, lined with handkerchief linen printed in blue-and-white, and it's utterly simple and youthful. In fact, it's chic beyond words when worn with linen and white crêpe dresses. You can get it from Yvonne Ganne

• Tip this shallow-crowned hat well back on your head, and it will make a perfect frame for your face. And then note the devastating effect of the white piqué bands placed under the brim that look as if they were binding your forehead. Patou designed this navy-blue ballibuntal straw, and Joan Crawford is seen above, wearing it. The ideal dress to combine with it is this blue, black, and white striped crêpe with short sleeves—a very smart sign of summer. Both the dress and the hat are from the shop of Bruck Weiss

Joan Crawford

and the

uptilted brim



All aboard for Morocco

• Scene—the sunny dock of Algeiras, in Spain, almost any day in spring. After the sightseeing and entertainments of Madrid and the candle-lighted feasts of the days of the feria in Seville—the thing to do is to load a bi-lingual chauffeur on one of those little Spanish steamers and cross over to the purple coast of North Africa—to Fez and Algiers and Biskra, then travel across the Sahara Desert and on into Italian Tripoli. The roads are surprisingly good, and the scenery is exciting. This sketch and those accompanying the article on the following pages are by Carl Erickson

SPRING IN SPAIN

By Paul Morand

AS you make your way towards the extreme end of Spain, you feel yourself in the atmosphere of the "Thousand and One Nights." Toledo's Gothic portals, Cordova's mosque, the Alhambra of Granada, the Giralda Tower of Seville are amazing signs of that Orient which forced its way into Europe. On the other hand, if you should land at Algeciras, having just arrived from Morocco, these Moorish traces seem to be less significant. After the gardens of Fez and Marrakesh, those of the Alcázar in Seville strike you as imitative and touched with bad Italian taste. But everything in this Mudejar art is transitory, hybrid, and Europe does not really end at Gibraltar, but three or four hundred kilometers farther down in Africa.

Yesterday, we crossed the Moroccan plains; to-day we are driving by motor through Andalusia. There are the same great green stretches, enamelled with wild flowers, the same fat cattle, and, so far as humans go, the same types of men; noses like eagles' beaks, eyebrows that meet above them, fanatic eyes, tawny skins, and hollow cheeks. Andalusians are Arabians without the burnous. The conical-crowned, flat-brimmed Cordova hat, either black or grey, takes the place of the hood or the fez of Islam. Cordoves, hats of Cordova, so dirty and shapeless in the rural districts, but in town, at the *feria* or the *toros*, stiff and more glossy than the hide of an Indian pig—what else expresses Andalusia so completely! In vain does the cap, popularized by the cinema and worn by certain communistic country labourers, try to dethrone you. Your proud shape is still to be seen, above the herds of horned cattle, on the banks of the Guadalquivir!

Rubinstein, the pianist, crowns himself with his Cordova hat every time he makes a concert tour to Seville. "I leave it on guard," he told me, "in a box as large as a tub, under the porter's desk at my hotel in Madrid. No sooner do I arrive than I put it on and go to reconnoitre las Sierpes or las Delicias, and I am ready to fling my Polish and Oriental soul to an Andalusian fate."

The nearer the motor carries us to Seville, the more our eyes seem to review Morocco whence we came. The same fatalism is in the looks of the people, the same slowness of gesture, the same delay of the motor busses. Nowhere here does one find those delicious corners, vistas of landscape so cunningly contrived among small spaces, as in the countryside of France; nothing but immense horizons, almost American in their vastness. Jerez de la Frontera! Chiclana de la Frontera! It is true that at the villages



DRAWINGS BY CARL ERICKSON

where we stop to put water into the steaming radiator, the women no longer have their noses hidden behind veils, but they resemble the Arabian women, their large eyes wide with curiosity behind their barred windows, as much as the donkeys are like the Arabian donkeys and the sky like the African sky.

Night is falling as I arrive at Seville, which I have not visited for ten years. I find the city hard to recognize, so many new sections have sprung up because of the Exhibition, and so much have Monsieur Forestier's great gardens flourished since that famous French horticulturist planted them in 1917. The old town has disappeared, and in its place are new palaces representing every epoch, reflecting all the different civilizations, aligned along the river banks. I stand before the Cathedral; the Cathedral with its golden grilles, like a giant cage, of which the heaven-sent bird is Christ, with its pillars incased in crimson damask, and its flag-stoned quadrangle filled with fragrant orange-trees. I had forgotten the blinding electric illumination of Seville, brighter than the brightest lighthouse, more beautiful than the day, but I remembered the kneeling figures of the bootblacks who, magically, create new shoes out of the oldest footgear. I love the odour of thyme in the liquid they pour over one's feet, as the Magdalene did over the Lord Jesu's; I love their little boxes studded with large copper nails; I love the dry snapping of their cloths, which is meant to awaken the customer's attention (for where does one day-dream more beautifully than in the bootblack's chair?) and remind him that the moment for the tip has come. Thank heaven, they still remain where so much is altered.

Shortly after my arrival, I set out to get a *cuadro flamenco* at the Novedades, that popular cabaret, famous for outstaging the stage settings of every Carmen for the past forty years. "Oh," said the coachman, "the Novedades cabaret exists no more!" Alas, even the *gitanillas* have



The most unchangeable thing in Spain

undergone a transformation. Formerly, the larger and fatter the women were, the more the Spaniards, in true Oriental fashion, applauded them. Their success was measured according to their weight. When they reached two hundred pounds, the place would resound with roars of sensuous yearning. To-day, I find them almost normal. That, and padding the horses of the "corridas," point to far-reaching changes in Spain. Only the singer is as he was. With his hands on his knees, his handkerchief squeezed between his fingers, tightly clenched from the strain he is undergoing, he plucks from the depth of his throat Andalusian melodies of atrocious melancholy, while at his elbow the guitar-player glances at him sideways with an expression of apprehensive sadness, as if a rupture of the aorta was to be feared at the most pathetic moment. However, the song finished, the singer mops his face, bows, and retires, carrying his chair in his hand, among shouts of "Olé" and the guttural acclamations of an audience that never seems to tire of the monotonous performance.

This morning, under a sky bluer than the enamels in the collection of Boabdil, the last Moorish King of Granada, I made my way to the gardens of the Alcázar, which I love because they remind me of both Persia and

Vicenza. The Almohades have planted their jasmines and roses there, the Italians built their stalactite grottos and obelisks. I seated myself on that bench of blue fayence porcelain that bears the arms of Aragon and Castile, and suddenly my attention was caught by military strains of the sort so dear to Baudelaire: "That echoing music, rich in brazen sound, which pours heroic zeal into men's hearts."

And there, in the court of the royal palace, behold—the guard in its red breeches and blue tunics was marching past, somewhat as in the "Love Parade," stiff and straight-legged, in honour of the King, who had arrived the previous evening from Madrid to attend the *feria*! Spain still speaks a language which this new Europe does not understand. The whole Protocol of Charles-Quint has taken refuge here. Despite the death of Queen Christine, it survived Austria's collapse. Here, ceremonial, titles of nobility, and the ranks of knighthood, whose prestige has fallen so low throughout the rest of the world, yet have some meaning. Round the royal Hispanos and Lincolns, officers of the Military service, with drawn sabres, attended her Majesty, the Queen.

Under the archway, as I looked, pure-blooded Arab steeds pawed the ground, the (Continued on page 134)

- In the plaza de toros, modern costumes may replace mantillas and modern customs modify the sanguinary sight, but the bull-fight itself is still a thrilling part of Spanish life and the torero, resplendent in his colourful costume, is still an object of endless admiration
- Half of the graceful dancing in the world has come from Spain, half of the lovely swirling costumes, the charming shawls, the enchanting drapery of lace, the fashions for wearing flowers in the hair that have come and gone at various times and periods. The visitor can drop into a workman's café in Spain (like the one illustrated below) and see them all, just as they have been for as long as any traveller can remember

**A Sevillian cabaret outdoes
a stage setting for Carmen**





A Cherif entertains in Fez

"Voilà Fez"—as the chauffeur says when the brown-walled city and its three hundred minarets with their green flags flying loom on the horizon in the slanting sunlight. Though Fez has a superb hotel, visitors love to wander in the native quarters, haunt the bazaars for leather, and—by special invitation—, at the cocktail hour, squat on cushions round a low table and eat Moroccan delicacies out of a big bowl, in the house of a Cherif. This sketch, like the other sketches in this portfolio (on the preceding pages), is by Carl Erickson

MIDDLE EUROPE REDISCOVERED

As seen by Him

THERE are fashions in travelling, as in dress or foods or plays. They come and go for no apparent reasons. In the last four years, the South of France has been the fashionable summer meeting-ground. People have journeyed from the four corners of the earth to see it for themselves—as they go to the play that is the success of the season. And now, Southern Germany, Austria, and Middle Europe in general have become the fashionable tour.

Berlin is being talked about as the most amusing city in Europe, and, in a way, this is true, for there the plays are as fine as they are in New York, and the night-life far more extraordinary. But Berlin is of our day and synchronized with jazz, modern architecture, and mechanical progress—which means that it is not very different from other cosmopolitan cities. Bavaria, Austria, and Czechoslovakia, on the other hand, are something quite apart from life as we have known it since 1920, and they offer us the chance of slipping back into a world that we can still remember and find full of charm.

A trip into Middle Europe is a delightful experience. From the time one crosses the French frontier, either by motor or by train, the spell of the Black Forest blots out visions of mechanical madness and spiritual discontent, substituting a romantic, peaceful world. Everywhere, the people are polite, for they have not yet learned the convenience of bad manners; everything is spotlessly clean; farmhouses are gaily painted in a fresh rainbow of colours; and the tiny villages clustered around the churches, their towers with Turkish domes, look like something out of a mediaeval tapestry.



Here is a world of rare charm, made for people who love beauty, and I predict it will become more and more the fashionable tour of to-day. One may exchange jazz for sentimental music, bill-board advertisements for romantic scenery, and the modern lack of manners for an old-fashioned courtesy. The days before the War, when elegance was still the fashion and bounty was the result of plenty, are not long past, but the pace has been so swift since then that it is difficult to realize how greatly everything has changed or how delightful those days were.

Munich, above all, makes one realize what we have missed—Munich, as beautiful as ever in her *démodé* dress. It is the storehouse of many of the greatest treasures of the world and a city of surpassing beauty.

To learn how to enjoy art museums, galleries, and picture collections, one's education should be started in Munich, for I know of no place in the world, with the exception of the National Gallery in London, the Prado in Madrid, and the Lichtenstein Gallery in Vienna, where art treasures are presented so well. One comes away from them with a clear and unforgettable vision of what one has seen. This is because everything is beautifully arranged, in a way that is very rare in public galleries and museums, and seldom found even in the great private collections. Why does one always remember the Velasquez pictures in Madrid? Because they are presented in such a marvellous manner and, as the dish is not too large for the capacity of the eye, they are printed forever on the brain.

So it is with almost everything one sees in Munich. The outstanding example is the New National Museum, the great picture-gallery that was built to house a collection already made and catalogued. Here are rooms dating from the twelfth century, representing every class of life, from the peasant's kitchen to the gilded rooms of palaces, containing every sort of object of the period, beautifully arranged in the proper settings and comprehensible at a glance.

The strange outward appearance of this museum is due to the fact that it was planned and built to house a collec-

tion of oddly shaped rooms, each having windows opening out-of-doors. The wealth of this collection is staggering. Among the many beautiful rooms is the little seventeenth-century library, painted white and green, from a Bavarian castle, after which the library in Miss Helen Frick's New York house was copied. And everywhere one sees the original documents that have inspired familiar decorative features of American houses.

Another unique museum is the Deutsche Museum, described as an "educational museum." At first glance, this does not appear to be as interesting as it is, but I can assure you that no one should miss it. It presents the fantastic picture of the world's greatest toy-shop, as one passes through room after room, being initiated into the art of bridge building, illustrated by tiny models of suspension-bridges and drawbridges, devised by man since the beginning of time. Or, again, the art of ship-building is explained by tiny models of ancient crafts, modern-day battleships and liners, in all phases of construction. It is the same with railroads, motor-cars, and carriages, submarines, airplanes, and innumerable other things. There are models, too, of the underground installations in cities, showing how electric lighting, telephone communications, sewerage, and other mechanical complications of modern life are managed.

People live art in Munich, and the museums are kept up entirely by the admission fees. Every one is interested in art, and there are always wonderful private exhibitions arranged by the museums. At the moment I was there, the whole of the new Pinakothek had been emptied of its treasures to make room for a private exhibition of the pictures and art objects belonging to the noted German financier, Baron Thyssen, a collection famous the world over. At the same time, a wing of the Royal Palace—some rooms of which are even more wonderful than those in Versailles—was given over to a fantastic collection of church ornaments, things of great value that are scarcely ever seen and never on public view—vestments, chalices, and mitres, studded (Continued on page 130)



The Princesse de Faucigny-Lucinge

In the new Algerian hat

Agnès, anticipating the Colonial Exposition for which all Paris is waiting, has designed for the Princesse Jean-Louis de Faucigny-Lucinge an Algerian hat, called "Aïda," with the native side point. It is woven of strips of beige kid and brown raffia, around which are twisted strands of brown wool that separate to show the hair at one side, in the smart new manner. Knox has this hat

THE NEW SWEEP *of the* HAIR

MORE than likely, if you face your head squarely in the glass any of these spring days, you will have to admit to yourself that your hair has come to a bit of an "impasse." A hat wears out, and you are automatically pushed on to something new, but your hair, except in case of typhoid, never gets threadbare. Unless you have a stern coiffeur or a perennial sense of adventure, it will get stuck in a rut, and, until you change it, all the king's coiffeurs and all the finger waves in the world can not make it look glossy and interesting again.

The first fact that permeates your consciousness, if you cast your eye over the most covetable heads on the horizon, is that hair, though long, is just a bit shorter in the back. Those very long ends over which you have wasted so much prayer and meditation are showing definite signs of being snipped off, nowhere near back to the barren waste of the shingle, but still very definitely away from the spectre of hairpins. "I can't cope with those long ends in summer," is the sentiment in the air. But this slaughter of innocent locks is being accomplished with great discretion. Nothing looks more old-fashioned with a new spring dress than that dreadful masculine feeling at the nape of the neck.

The most crucial phase of modern hair-dressing is the relation of hair to hat and hat to hair. The old feeling that it was common to show much hair under a hat is completely out of date. Note the *Princesse de Faucigny-Lucinge*, shown on the opposite page, and see how completely we have to reverse our old ideas on the subject and how carefully the big, loose curls must be arranged when exposed in the new way. In the case of plain little caps with no geegaws, your hair literally trims the hat. When, however, there is a quill or a ribbon chou or a fussy feeling in the hat itself, then comes the moment to take a reef in your locks. One of the most chic and refreshing sights in New York these days is Gertrude Lawrence with a cap that appears to be falling off the back of her head and a good inch of hair swept to the left, showing above her shapely forehead.

The next point that you notice, especially on those who part their hair on the sides, is the clean sweep across the cranium, a sweep untouched by tongs, fresh from one stroke of the hair-brush, and not breaking out into big, loose curls until far down by the ears. There is often a one-sided feeling in this sweep—the curls all massed to one side. Coiffeurs used to model the head with the hair. Now, thin-



MRS. NADA RUFFER'S CLOSELY MOULDED COIFFURE

ning has become a greater art than ever. They lift the precious top layer and carefully massacre the locks beneath so that the contour will remain unspoiled. The skull shows so clearly nowadays that a phrenologist could read your character across a drawing-room, and connoisseurs of beauty are beginning to revive the phrase, "She is boned to be beautiful."

On Greta Garbo, in her latest incarnation, the sweep is very apparent, because she parts hers on the side, slicks it very closely to the head, and, when it does break out, it is an exaggerated halo of curls that are more like waves. Mrs. Robert H. McAdoo parts her hair in the middle and then brushes it back tightly at the temples. Laurent, in West Fifty-Seventh Street, does Mrs. Kenneth O'Brien's hair in large waves off the ears, with the part in the centre. Nancy Yuille is back from Palm Beach, fresh from a permanent that did not touch her head above the ears.

To obtain the big, loose waves of the day, coiffeurs use irons that are only warm, for the natural look, the non-kinky look, is more important than it has ever been before. So very important, in fact, that a great many women go to the coiffeur the day before a party, so that their personality can have reasserted itself in their hair and that too-perfect look softened down. (Continued on page 100)



• A radically new coiffure to try—if your hair is in a rut. It has a diagonal part cutting its clean-cut way across the head. Monsieur Graudé, of Charles, in Paris, created it with the new hats in mind—for the relation of hat to hair and hair to hat is inseparable nowadays. Under a lifted brim or a cap sitting back on your head, this hair-line would be very new. It's a refreshing sight, too, when your hat is off—with evening clothes, as here on the head of Miss Evelyn Grieg. The gown of dull black crêpe is Patou's

• Here is a back view of the coiffure shown also above. Its moral is—if you have a well-shaped head, make the most of it. Let your coiffure mould your cranium—as does this diagonally parted coiffure. The asymmetrical movement continues around to the back—as this view shows—where the ends of the hair are rolled up in small, flat curls—not so long as we wore them last year, if you notice. This is Jean Patou's dull black crêpe evening dress, brilliantly accented by the diamond-and-emerald jewels from Van Cleef and Arpels



HOYNINGER-HUENÉ, PAR 5

LONGER HAIR IS SHORTER, NOW

• Paris lets its hair grow just so long and no longer. Semi-length is the best length of all. A tremendously smart version of the semi-long coiffure was created by Calou on the lovely head of Mademoiselle Suzy Salen. Large, loose waves are swept back from the forehead and up off the tip of the ear, in contrast to the close series of curls piled low in the nape of the neck. The low side part and the smooth sweep of the hair across the top of the head are excellent. This is "Romanesque," Maggy Rouff's graceful dress of white crêpe remain



MAGGY ROUFF—SAKS-FIFTH AVENUE



• A close-up that shows how this semi-long coiffure, worn by Mademoiselle Suzy Salen, looks in the back. The ends of the hair have been rolled up in a horizontal series of curls, giving a lovely poise to the head—they would trim a little cap with enormous effect. The white crêpe remain dress and embroidered white crêpe fichu-shawl are both from Maggy Rouff. Amusing incrustations of satin do nice things to the wrap in the way of a design; dress from Saks-Fifth Avenue. The diamond necklace and the diamond bracelet are from Mauboussin



AFTER LONDON, NEW YORK

by Cecil Beaton

Here begins the first lap of the travels of Cecil Beaton, the clever young Londoner whose sketches and articles have been appearing in *Vogue*. As he jaunts about this Western Hemisphere, he will continue to send back his running fire of comment



AND NOW THEY GO TO SUNDAY BOXING-MATCHES

WELL, it seems that the market for elegance has been ruined, and you might just as well throw away your doilies right now. The *élégantes* in London, Paris, and New York who paved the paths of distinction have ruined them by running after the humble fun of *hoi polloi*, and it is now no further use to "put up a show."

In Paris, always a more elegant capital than any other, dinners of the utmost formality and elaboration are still given, causing the inevitable and interminable criticism of the "placement" by the variegated guests. Gardens are intricately illuminated for a night for a "white party" or a Watteau Fête, and, at some houses, little bunches of forget-me-nots and Stephanotis are still sent up on the breakfast tray. But, even in Paris, there are now those who, though most importantly seated at the grand parties three nights a week, spend the remaining four playing backgammon, watching the sights at the Enfants Terribles—simply bumming around.

In London, especially lately, you might be heard to say that to be chic you must join in this nocturnal rambling after humble fun. The Little Season, with the exception of a few political receptions and costume pageants, has been a season of small parties, and you often see your friends in checks or tweeds. The lure of the cinema is responsible for the small dinners of six, in day clothes, the three- and six-penny seats, and the supper up in the gallery of the night-club afterwards, looking down superciliously on the regulation white ties and gardenias on the floor below.

Nowadays, the activities of our friends are not confined within the small radius of Mayfair. Beyond the squalors of Euston, picking up bargains at the Caledonian Market, where almost anything from a baroque bed to an old pair of boots can be bought for a song, you will see Lady Diana Cooper eating chestnuts freshly roasted on a wheel cart. Please don't let's mention the names of those you will see eating fresh ham sandwiches with straw shopping baskets on their arms, but you would know them if we did. Gramophone records are bought from Levey's, in Whitechapel; silk stockings in the Berwick Market in the slums behind Shaftesbury

Avenue. And, at the Circus, you will see what the gossip writers would describe as the "most distinguished audience in town," for, in spite of the smell, the glamour and magic of the Circus in London are more potent than ever. There are riotous cheers at the antics of the spangled clowns, uproarious applause for the performing white horses, with their aigrettes of ostrich plumes, and hair-raising anxiety and thrill when the acrobats pivot in mid-air. The side-shows are irresistible, and, on the moving bug, the roundabouts, rocking-horses, and giant racers, you will recognize the same people as on the *Blue Train* and on the *Golden Arrow*. Chauffeurs are no longer amazed to be told to drive to the lowest music-halls over the river at Lambeth or to the Elephant and Castle. And, at Charlie's Bar in Limehouse, you will see a group of bright young people and Lady Eleanor Smith dancing to the music of a penny-in-the-slot mechanical piano. The boxing in Whitefriars on a Sunday afternoon is as fashionable as church parade under Achilles's torso used to be before the War, and Mrs. Baillie-Hamilton shrieks with the throng, "Go it Ginger—sock him hard!"

Travelling to America, one notices again this revolt from formality. Whereas the same few hundred people on shipboard eyed one another rather hostilely and vied with one another over suitable travelling clothes, their carefully iced orchids, and the rather pathetic triumph of the best costume being preserved for the last day, they no longer keep up this worthless pretence. No full evening gown is brought out from the wardrobe trunk. A "little" dress, perhaps, proves useful. People sleep, drink orange-juice, and are again too sleepy to stay up late. They dine early, with one sharp walk around the deck, "turn in" early, and, when they land, their cheeks are rosy and their spirits high.

In New York, it seems that new, expensive jewellery is designed and worn more for black crêpe than for gala lace. Expensive dining out is perhaps not quite so glamorous and sparkling as it used to be. Mrs. Irving Berlin, for one, has realized the superb excellence of the vegetable soup and steaks at Dinty Moore's, and many others are partial to the exquisite immaculateness of Childs' for supper and have discovered that there is real talent to be found in the vaudeville houses way up- or way down-town, where the tickets cost a dollar and the jokes are crude. Every one is getting much less pompous, and there is (Continued on page 120)

London's circus—smell or no smell—, Limehouse music-halls, Whitefriars boxing-matches—they're all being given a rush by Mayfair. In New York, it's the same. Coney Island, Dinty Moore's, funny little places way up- or way down-town—they're on every one's lists. It's an amusing revolt from formality—a change from "putting up a show"



THE GOOD CLEAN FUN OF A ROLLER-COASTER

VOGUE POINTS

Seen here and there in Paris

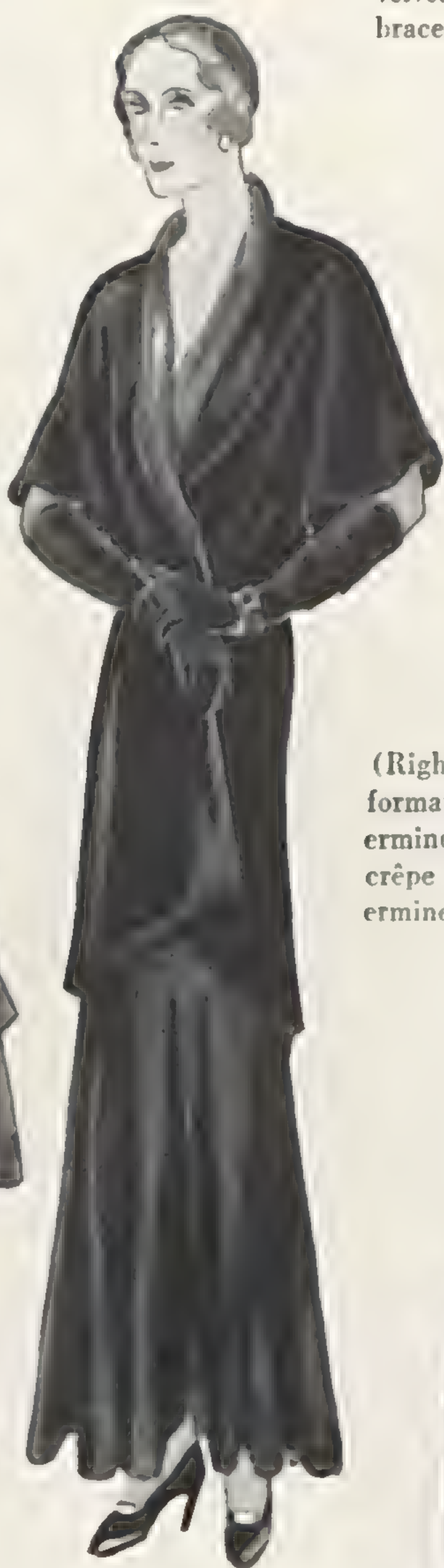


(Left) One of the new evening bonnets, at a smart concert in Paris. Of coral velvet to match scarf and bracelet; black velvet wrap

Pink orchids with an ermine wrap and a dégradé necklace and pendant of baguette diamonds — seen at a recent Russian ballet



At lunch at the Ritz, a neck-line of white georgette held by a diamond brooch; black crêpe dress and velvet hat with a bow



(Right) At a gala performance recently—short ermine-edged cape. Black crêpe dress. By Patou. An ermine coat covered this



Seen running into the Ritz one afternoon recently, a formal, low-cut Oxford of black antelope worn with a black afternoon suit



A different way to put a bar on a bag—inserted below the edge. The bar is of gold and crystal; bag of black antelope. At Worth's



A new sports necklace (right) that really looks the part—leather and enamel beads on braided leather: Christoffe

This antelope bag (right) is shirred, as if it were fabric, and trimmed with a diamond clip. In Offenthal's window



Enormously decorative fastening of diamonds and onyx on Lelong's necklace and bracelet, at Rachmaninoff's concert



A glorious colour effect—pale pink gloves and violets with a green lace dress on a lovely lady wearing an emerald choker



Seen one fine morning, dashing into the Ritz—this brown antelope pump with contrasting leather trimming of box calf



The kind of a bag you proudly lay on the table—black crêpe de Chine envelope with a clip of emeralds and diamonds

It's almost a gauntlet—this fabulously wide glove of that nice shade of chocolate-brown antelope, with white stitching



Many of the best clips go in for colour contrast. This one, in dégradé effect, is of jade, sapphire, and brilliants; Sandoz's

Back comes the chic T-strap. Seen dancing at Ciro's, this green pump with a T of rhinestones, worn with diamond jewellery





MARCELLE LÉLY • LEWIS

TRIMMINGS!

Flowers and gay quills

A new straw—suède-paper panama. A new brim—curved in front, flared on one side, draped on the other. A new trimming—brown chiffon ribbon. Marcelle Lély's "Christine"

Flowers are back. Lewis tucks flat white silk ones under the edge of "Honolulu"—a new hat of flexible braided black straw. It's not quite a beret, but it's much more generally becoming

Two new millinery points—a tendency to cover the back of the neck and a fondness for quills. Gaby Mono's black picot toque, "Thaïs," (lower left) combines both. The quills are red

"Tokio" (below) introduces a new away-from-the-head movement, with its series of telescope bands. It's of deep coral grosgrain, and Camille Roger named it for its Oriental air



GABY MONO



CAMILLE ROGER

Ribbons and feathers
on new straws



MARIE-CHRISTIANE

An exception to the rule of new straws is grosgrain—and it's one of the smartest of all hat fabrics. Marie-Christiane uses it in black, makes a shell motif of pin tucks, and calls it "Coquille"

Two outstanding new fabrics—celomate, a dull straw, and peau d'ange, a suède-like ribbon. They meet in Mado's "Romance" (below), the straw in black, the ribbon creamy beige; Best

Red straw-jersey makes Florence Walton's "Seraphim," which looks like one rolled up point after another. One side goes up, of course, and one goes down, and there are two tiny plumes

More feathers. This time (lower right), cock feathers in white, red, and brown, holding the brim and stressing the away-from-the-right-eye movement of Bourbon's bright red picot hat, "Mephisto"



FLORENCE WALTON



MADO—BEST • LOUISE BOURBON



JANE RÉGNÝ—SAKS-FIFTH AVENUE • REBOUX

HÉLÈNE YRANDE • REBOUX

It looks like a blouse, but it's really a jacket. Madame Edouard Bourdet wears this costume in yellow, brown, and green. Jane Régný made the wool suit, Saks-Fifth Avenue; Reboux the cap and scarf. New, too, are the green leather shoes

The Comtesse Elie de Gaigneron wears this—an Yrande dress with a bolero jacket that has a connection, but doesn't connect with the projecting skirt pockets. Reboux's jersey cap and scarf collar pick up the colours of the woollen suit



VIONNET—BEST • REBOUX

COUNTRY COLOURS

THERE'S no denying that three colours are harder than two, and at least twice as dangerous. But there's no denying, either, that three are smarter in the country. The trick is to choose the right colours and to make each one an integral part of the costume and not something that looks added. There isn't any rule, and if you don't recognize the right combinations by your instinct for chic, it's wise to follow Vogue's suggestions. Here are three—yellow, brown, and green, tied together by a scarf and hat that combine all of them; brown, white, and green, mixed with skill; rose-beige, raspberry-red, and navy-blue, with the blue used as an accent. Notice that each one has a dark, basic shade, such as brown or navy-blue, for character, but a light or bright one for contrast. There are ever so many smart ways of using a colour accent—in shoes, hats, hatbands, scarfs, belts, clips, gloves, and bags.

Go in threes

It's the triple colour scheme and the contrast that make the Marquise de Medici's costume so chic. The Vionnet jersey ensemble (Best), worn with Rebox's wool toile scarf and hat, is perfect for spring week-ends outside of Paris.

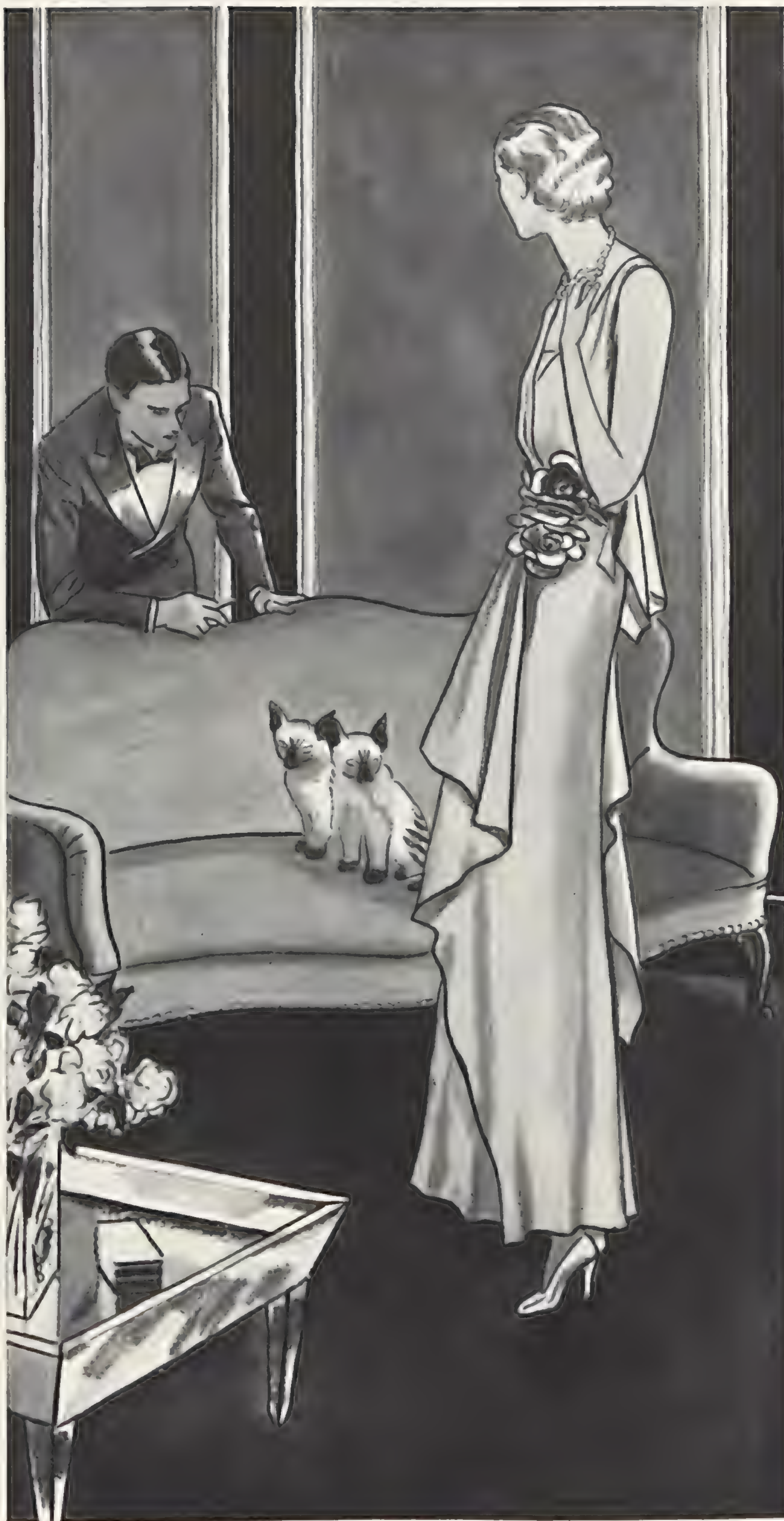


(DESCRIPTIONS ON THE OPPOSITE PAGE)

KATHLEEN • BENDEL • SAKS-FIFTH AVENUE

ANKLE LENGTH

Is welcomed back for spring and summer evenings



• (Left on opposite page)
The freer ankle length has come back amid cheers. Here, you see it in a dress of royal-blue net, with the new whirling Spanish silhouette, fitted through the hips and flared below the knees; Kathleen

• (Middle on opposite page)
You wouldn't have thought of wearing a red bead belt on your white taffeta dress last year. This spring, you couldn't do better. The length is perfect for dancing and dining and theatregoing; from Bendel

• (Right on opposite page)
Black net, but showered with black ciré polka-dots that make it seem like a brand-new fabric. There's a scarf with an appliqué bow and a wide skirt that swirls when you dance; Saks-Fifth Avenue

• (Right) A sudden revival of the intricate drapery and uneven hem-line of maxixe and turkey-trot times. Ashes-of-roses crêpe is the fabric; darker satin roses are the trimming; the cut is an intriguing mystery; Stein and Blaine



MILGRIM • JAY-THORPE

Typical new spring prints

It's the white accents that make this Cheney printed silk crêpe so chic—the white band and buttons, the white gloves and hat. The belt is patent leather; Milgrim

You can tie the collar in a bow or let it flutter in scarf ends behind you. The grey background of this bright print makes it a print of the year; Jay-Thorpé



BONWIT TELLER • RUSSEKS

Here, your spring print is in a small flowered pattern, in a suit of grey, black, and white crêpe de Chine, with a sleeveless dress; from Bonwit Teller

It's really in four pieces—a skirt, jacket, and separate cape, all of black-and-white printed crêpe, with a white satin blouse. Good for a many-sided life; Russeks

Flowers, plaids, or checks



WILES, NASHVILLE

BACHELORS' HALL

GRASSLANDS

New Happy Hunting-Grounds down South

By Taylor Scott Hardin

FOR about a year, there had been a certain amount of talk about "The Southern Grasslands Hunt and Racing Foundation" down at Gallatin, Tennessee. One gathered that a great tract of land (twenty-eight square miles) had been acquired outright and paid for by the originators of the idea and that thereafter each new member of the Foundation was to buy his share in the ownership. It sounded like a brave scheme. It was certainly a unique one. The beauty of the project was that the member-proprietors would own and control an entire hunting country, which, by dint of perpetuity provisions, would never be spoiled by small lots, trespass forbiddances, wire, macadam, and other such typical nuisances. One further gathered that, geologically, topographically, and climatically, the country was ideal for the pursuit of Reynard, that Mr. Joseph B. Thomas's hounds had been selected for the job, and that Mr. Thomas himself had been invited to be M.F.H. So far, so good. But the smart world was nevertheless somewhat vague about the whole thing till a few of its exponents went down for the International Steeplechase, on December sixth. Now, "Grasslands" has a definite meaning.

The centre of all social activity is the Race Horse Tavern, where Mr. and Mrs. Thomas live and where a limited number of visiting members and guests are put up.

There are various smaller houses scattered about near-by, and some of these are occupied by members; others are generously thrown open to guests when occasion requires. The Tavern is an old converted farmhouse. Its adjacent smoke-house was modified in eight days into a most attractive little cottage. In six weeks, the chicken-coop on the place was turned into another amusing dwelling. Eight weeks were necessary for the metamorphosis of the farm's wine-cellar into a third abode. Kennels, hunting-stables, garages, and paddocks are grouped around the Tavern. White clapboards and scarlet trim predominate. Everything looks trim and neat.

The western boundary of Grasslands is the Louisville-Nashville pike, which serves as a connecting link between the Tavern group and the other buildings on the tract. One drives down this highway towards Nashville a mile or so to reach Jorrocks Hall, another guest house; and one drives up it two or three miles toward Gallatin to the entrance of Fairview. Fairview is a famous old plantation that happens to be included in the Grasslands property. The house on it (now called Bachelors' Hall) is architecturally magnificent—a brick edifice of generous proportions with tall white columns at its portal. It has paid a toll to time and neglect, but soon it will be completely reclaimed; then, perhaps, it will replace the Tavern as the nucleus of Grasslands. Roundabout, there are great sweeps of blue-grass downs, reminiscent of the estate's pre-War fame as a breeding establishment. Some of the stone brood-mare barns and a row of brick stallion boxes are still standing. Several of the larger and more adaptable barns on this property have been converted into comfortable quarters for 'chasers in training. A schooling course has been laid out near-by, and there are a number of nice stretches of turf where (Continued on page 116)



MC MULLIN



• Skiing at Saint Moritz, left, is Miss Jean Follett, daughter of Lady Mildred FitzGerald. The blue suit, orange socks, scarf, and gloves are perfect

• Count Keyserling, the German philosopher, extreme left, is shown with the Duchesse d'Albe and her daughter at the Palace Hotel at Saint Moritz

• The lady waving across the ice is Lady Peel (Beatrice Lillie), in yellow and grey. It's Jerome Zerbe, junior, with her

• Lady Ursula Horne (below, centre), the wife of Mr. Newton Horne and daughter of the second Marquess of Dufferin and Ava, wears the typical Norwegian suit and cap

• Shown below is the Princess of Piedmont, formerly Princess Marie José of Belgium, outfitted for skiing at Mürren



HEBERT

SWITZERLAND



The play of modern hands

• The kind of a hand that can throw double sixes, dial telephones, reef in a sail, pilot a plane—that's the new ideal of beauty. And you expect it to be perfectly groomed, a perfect background for beautiful jewels and accessories. Nice examples are those shown above, with the star sapphire ring and bracelet and the diamond-and-emerald ring—and those opposite, with a rare star ruby ring and bracelets. Jewels and accessories from Caldwell, in Philadelphia. The hands are Ilka Chase's

GIVE BEAUTY A HAND

The line of chic in a palm

is a matter of grooming

THE claim that beauty is unchanging is a lie in the teeth of those who claim it. Like fashion, it sheds its old standards, while it builds up its new. What was exquisite yesterday is stupid to-day. Few are the swains of this era who could be lured by hands hovering like butterflies over an embroidery-frame. Modern hands are judged primarily by their performance with a golf-club or tennis racket, a horse's bridle or a steering-wheel. Yet, these hands and arms are more in evidence to-day on occasions when beauty is demanded of them than ever before. Every modern pursuit tends to bring them more into play. They must be a perfect setting for beautiful jewels. They move over a backgammon-board with a veritable search-light turned upon them. They are in continued evidence in manipulating the dial, since all of us live fully half of our lives glued to a telephone. They draw immediate attention to themselves flickering over the keys of a typewriter. More often large than small, these hands of to-day are, above all, well-groomed, which, in the final analysis, is the criterion of our modern estimate of beauty, the standard by which we form our judgments.

When we consider giving beauty a hand from the point of view of practical every-day care, we find that the basis of proper treatment lies in keeping hands and arms well nourished and supple. Specific difficulties need specific treatment (which will be considered in turn), but the average hands and arms need to be

nourished to velvety softness with well-chosen preparations and kept supple and limber with exercise.

The number of preparations to soothe, smooth, and generally lead the hands to beauty is legion, and an interesting commentary is that the great majority of these have been developed within the last few years. There are hand soaps in cake and soluble cream form that soften as well as cleanse, and the use of one of these is vital, since the elementary step of the perfect cleansing of the hands is of utmost importance.

There are lotions of every variety, from those that are absorbed so quickly you can apply them just before you pull on your gloves, to the more emollient kind that should be applied before going to bed. There are oils that can be massaged into the skin before bathing, enough of which will be assimilated during the bath to do the emollient work, without leaving an oily surface.

There are nourishing creams that bring the driest skins to velvety softness. One of these should be applied to the hands, the arms, and the elbows every night, forever and forever. This requires about three minutes as a good average and would be well worth it, if it took three hours. The preparation, whichever you choose, is always applied to the hands, working upward along the finger, in the gesture of working on new gloves, with a slight circular motion. As the skin naturally tends to grow down, as we grow older, this action helps to keep it firmly in place. At the elbows, apply the preparation by cupping the hand firmly over it and manipulating it with some force, so that the muscles are brought into action. This increases the circulation (a process which is bound to crop up sooner or later in any procedure dealing with beauty), while aiding the emollient preparation to be absorbed. The elbow, especially the thin elbow, is usually a rather sad and alien feature and needs a bit of tender care. One means is soaking the elbows occasionally in two little bowls of warm oil, in which there are pads of cotton for them to rest on. Another procedure is to coat the elbows thickly with emollient cream and let them rest cupped in the halves of a hollowed-out lemon.

Exercise for hands that are active every moment of the day may seem unnecessary. The natural reaction would be to let tired hands rest idle in the lap. But do just that, one time, when you are very tired, and observe your hands. They look tired; (Continued on page 114)



STEICHEN



STEICHEN

LYNN FONTANNE AND ALFRED LUNT



ZITA JOHANN

VANDAM

All the gentleness, the delicacy, and rich expressiveness that Philip Barry puts into his new play, "Tomorrow and Tomorrow," are caught with tremendous success by the lovely Zita Johann—shown directly above

Lynn Fontanne and Alfred Lunt have contributed one of the most perfect performances of the season in the Theatre Guild's "Elizabeth, the Queen." His Lord Essex works in excellently with her lusty, imperial monarch

The latest crooner to ensnare New York—Ethel Merman who leaped to fame on the wailing chords of "I've Got Rhythm," in George Gershwin's breezy excursion, "Girl Crazy." Later she sings at the Central Park Casino



STEICHEN

ETHEL MERMAN



JOSEPH SCHILDKRAUT AND PATRICIA COLLINGE IN "ANATOL"

VANDAM

FOR unflagging gaiety, for wit that flows too rapidly to pause for epigram, for the irresponsibility the highest farce requires—in short, for an evening of unalloyed farcical merriment, the eager theatregoer will hasten to "Private Lives," at the Times Square Theatre. Broadway has not its like, has not had for a long, long while—"June Moon" last year, perhaps; "Once in a Lifetime" now running at top speed belongs to a different genre.

Noel Coward, the author-star-director, needs no introduction to English-speaking patrons of the theatre. Although scarcely beyond thirty, as playwright, player, composer, librettist, lyric writer, indeed in every field of theatrical endeavour, he has delighted vast audiences in Britain and America for a full decade. "The Vortex," "This Year of Grace," "Bitter Sweet" (now in its second year in London), this latest joyous farce—his range is remarkable. And what he essays he does as well, often better, than any one else now writing in our language.

"Private Lives," labelled "an intimate comedy," has practically no story, merely an outline. Elyot and Amanda have been divorced five years when he marries Sybil and she Victor Prynne—on the same day. Both couples come to the same hotel in France a few hours after the ceremonies. Elyot and Amanda encounter each other on the terrace, a piece of music evokes a sentimental nostalgia, they realize they prefer each other to their new mates, elope to Paris, love, quarrel, fight. The second act ends with an hilariously real rough-and-tumble battle that smashes lamps, chairs, tables, glasses, wrecks the whole room. But their affection survives even violent conflict, or rather violent conflict is an important ingredient of their affection. Discovered by the abandoned bride and groom, they slip away together from the Paris apartment. As a famous actress was wont to

SEEN ON THE STAGE

By David Carb

say: "That's all there is, there isn't any more." Yet quite enough. For the fun comes not from what is told, but from the way of telling.

Coward ignores the technique that bothers with such things as motivation, making entrances and exits "plausible," he refuses to be held down by rules. When he has said all he wishes to say in a scene, the characters go out, and others enter. He uses coincidence whenever it suits his purpose. He reveals only as much of his people's background as his purposes require. What the schools of the drama call "exposition," he brushes aside: Amanda and Elyot divorced meet on their new honeymoons—no more than that. Nor does he bother to fit the pieces of his plot neatly together like a jigsaw puzzle; he "builds" the individual scenes or, to be more exact, lets the characters, their reactions to one another, build them. The "structure" is but a hammered-together, irregular skeleton. Feeling that his farce must stand or fall by the fun of its incidents and the dialogue, he concentrates on those things. The result fully justifies his method.

Not a single wisecrack mars "Private Lives." The wit is continuous, bubbling, it is never forced, so it gives the impression of spontaneity. The lines if torn from their context would very likely not seem witty. But, in their context, spoken by the characters to whom they belong and at the right time, they strike one as brilliant. (Continued on page 103)

• Paris sends over these exotic compositions of sea-life, put under glass by Madame Bolette Natanson and Monsieur Jean-Charles Moreux. Pale tinted shells (right) suggest blossoms

• (Extreme right) The chimney-piece arrangement is in John McMullin's Paris apartment. The shells are studded in mirror, and the light is in a big conch shell

• In "Constellation" (lower left), the heavens are reflected in the sea, and white sea-forms stand out against red-and-black glass. The case stands on a mirrored pedestal

• In "La Grande Aster" (lower right), a huge starfish combines with leaves in a sea setting of black-and-silvered glass—a charming decoration in a modern room



SONIA, PARIS



DEEP SEA DÉCOR

ENGLISH SAVOURIES

For the Hostess



THE savoury is a relic of the palmy days of English cooking in the eighteenth century when no French chef could equal English cooks, no Continental inn surpass English inns. Savouries are essentially English, little dishes that have been evolved because of the custom of ending the meal with port, sherry, and

brandy. A fine deep wine needs a savoury highly seasoned. The theory is that a savoury, following a sweet, prepares the palate to relish the last fine glass of wine. Long ago, drinking squires found that a piece of kipper, or bloater, or red herring with cheese heightened their enjoyment of port.

An elaborate savoury is bad form—purées, colourings, the addition of creams and foies gras must be eschewed—these do not “prepare the palate.” Savouries are usually of cheese, bacon, mushroom with anchovies, soft roes, and spiced pastes. Welsh Rabbit and Angels on Horseback are the two best known. Amongst other good savouries are: devilled sardines, cheese soufflés, devilled biscuits (as thin as wine biscuits), *croûtes* of roe, toast with bacon and grilled mushroom, anchovy toast, cheese straws, lightly spiced. Stilton or Gorgonzola cheeses in themselves may be considered as savouries. If cheese is taken, this can be regarded in the light of a savoury in itself.

CHEESE STRAWS: One-fourth pound of puff paste, a saltspoonful of salt, two ounces of grated Parmesan, and a very little cayenne are worked together. The paste is rolled out one-fourth inch thick and cut in strips four inches long and one-fourth inch wide. The strips are then rolled, laid on a wire drainer, baked, and served very hot.

ANGELS ON HORSEBACK: Back rashers of bacon are finely cut, the rind removed, and each rasher rolled tightly round one or two anchovies or small sardines. They are tied, seasoned with paprika, fried crisply, and served very hot on fingers of toast.

SMOKED SALMON SAVOURY: Two ounces of sliced smoked salmon pounded with filleted anchovies, the yolk of a hard-boiled egg, and two ounces of butter are the necessary ingredients. These are seasoned with cayenne, passed through a hair-sieve, and served on hot toast. The same procedure is followed for bloater roe and anchovy.

GRILLED MUSHROOMS: Mushrooms are grilled, seasoned with pepper and salt, laid on devilled biscuits, and served very hot, as all savouries should be.

ANCHOVY TOAST: Two anchovies are wiped free from oil and passed through a sieve. The yolks of two raw eggs

are added. A tablespoonful of butter is melted at the bottom of a small pan over a low flame, and into this butter are stirred the anchovy and egg. This is allowed to thicken, and, when very hot, it is spread on hot toast.

SCOTCH WOODCOCK: Two freshly cooked fowl or turkey livers are pounded to a paste with a teaspoonful of anchovy sauce, one ounce of butter, hot seasoning, and the yolk of one egg. This is warmed on a saucepan placed in a *bain-marie* (a double-boiler or pan with hot water in it), cooked, and served on lightly fried bread slices. An egg cream custard may be used to mask the toast.

INDIAN SHRIMP SAVOURY: Little rounds of hot buttered toast are prepared first. Then, one puts in a pan, over a low flame, one and one-half ounces of butter and allows it to colour. In this are fried four ounces of minced shallot with a teaspoonful of curry-powder, one of chutney, and one of curry paste. This is cooked slowly, stirred constantly for five minutes, then six tablespoonfuls of picked shrimps are added. This is cooked gently until the shrimps absorb the liquid and each is separate and almost dry. The shrimps are piled on the toast rounds.

WELSH RABBIT: An ounce of butter is melted on a tiny oven tin. The surface of the tin is covered with grated cheese. As it melts, mustard and pepper seasoning are added (the Welsh add a tablespoonful of strong beer). This is toasted before the fire and served in the tin as it is, with hot, dry toast to accompany it.

SCOTCH RABBIT: This is Meg Dods's recipe for a Scotch Rabbit (Mistress Margaret Dods brought out her *Cooks' and Housewife's Manual* in Edinburgh in 1826): “Toast a slice of bread, but do not let it wither in the toasting. Butter it. Grate down mellow Stilton, Gouda, Cheshire, or good Dunlop cheese; and, if not fat, put to it some bits of fresh butter. Put this in a cheese-toaster, which has a hot water reservoir. (The English add to it a glassful of well-flavoured brown-stout porter, and some gourmands use red cooking wine instead of porter, but the latter is much better adapted to the flavour of cheese.) A large teaspoonful of made mustard and pepper are added to taste. Stir the mixture until completely dissolved, brown it, and then, filling the reservoir with boiling water, serve the cheese so with hot dry toast on a separate dish.”

PARMESAN SAVOURY: One of the simplest of savouries is made by frying rounds of toast to a golden-brown, dusting them with Parmesan cheese, and putting them in the oven just long enough for the cheese to become melted.

OLIVES FARCIS: Another delicious savoury to be prepared in a matter of moments consists of rounds of toast that are surrounded by watercress and topped with olives stuffed with anchovies and capers dredged with cayenne.

**Seen on the Screen
For Limited Incomes**



A great deal of chic for less than \$40, (above, left)—beige silk crêpe coat and printed black-and-beige crêpe dress, with the dress collar worn over the coat; from Russeks. The turban and the gloves are accenting notes in black

What with the yellow wave cropping out—here (above, centre) is a yellow chiffon dress for less than \$60. Franklin Simon. Gold coloured velvet jacket, trimmed with mink-dyed squirrel cuffs, about \$75; model from Mary Walls

Ostrich feathers (above, right)—yes, they're back—a pale pink velvet wrap, and a pale pink lace dress—the effect is literally devastating. Happily, neither dress nor evening wrap costs more than \$50; models from Best

On the opposite page, bold stripes—navy-blue and white in a Contempora print—and a navy-blue jersey jacket. This is the sort of thing American women look their best in. It is less than \$40; from Best. The hat is in navy-blue

New laces have appeared on the horizon with great success. In the centre, on the opposite page, is a frosty and fragile white cotton lace model, finished with a net scarf. A really gorgeous evening affair is this; from Altman

The very newest skirt silhouette—at the right on the opposite page. It's managed with accordion-pleated white chiffon joined to geometric bands of crêpe satin, which swathe the hips. A draped neck-line; model from Altman



SMART spring clothes for limited incomes—clothes that prove chic is not wholly dependent upon the almighty dollar—that's the absorbing scenario of Vogue's current fashion film. Seeing these clothes on the screen gives you a perfect picture of how they look in action—in real life. You learn new little twists of wearing them. You get a better perspective, a clearer idea of how you yourself will look in them. And, after you've seen them, you can go out and buy them—for any costume shown in any Vogue film is purchasable in a leading shop in the same city in which the picture was shown.

Just in case you have never seen Vogue fashion films—they are shown in most of the leading cities throughout the United States. Every fortnight brings an entirely new release—some new phase of the clothes question. One time, complete ensembles for a week-end in the country are shown. Another, bridal trousseaux. A third, town clothes, hats, and accessories. The six very smart models on these two pages are for afternoon and evening wear and were taken from the current release.

VOGUE FILMS

Present Fashions

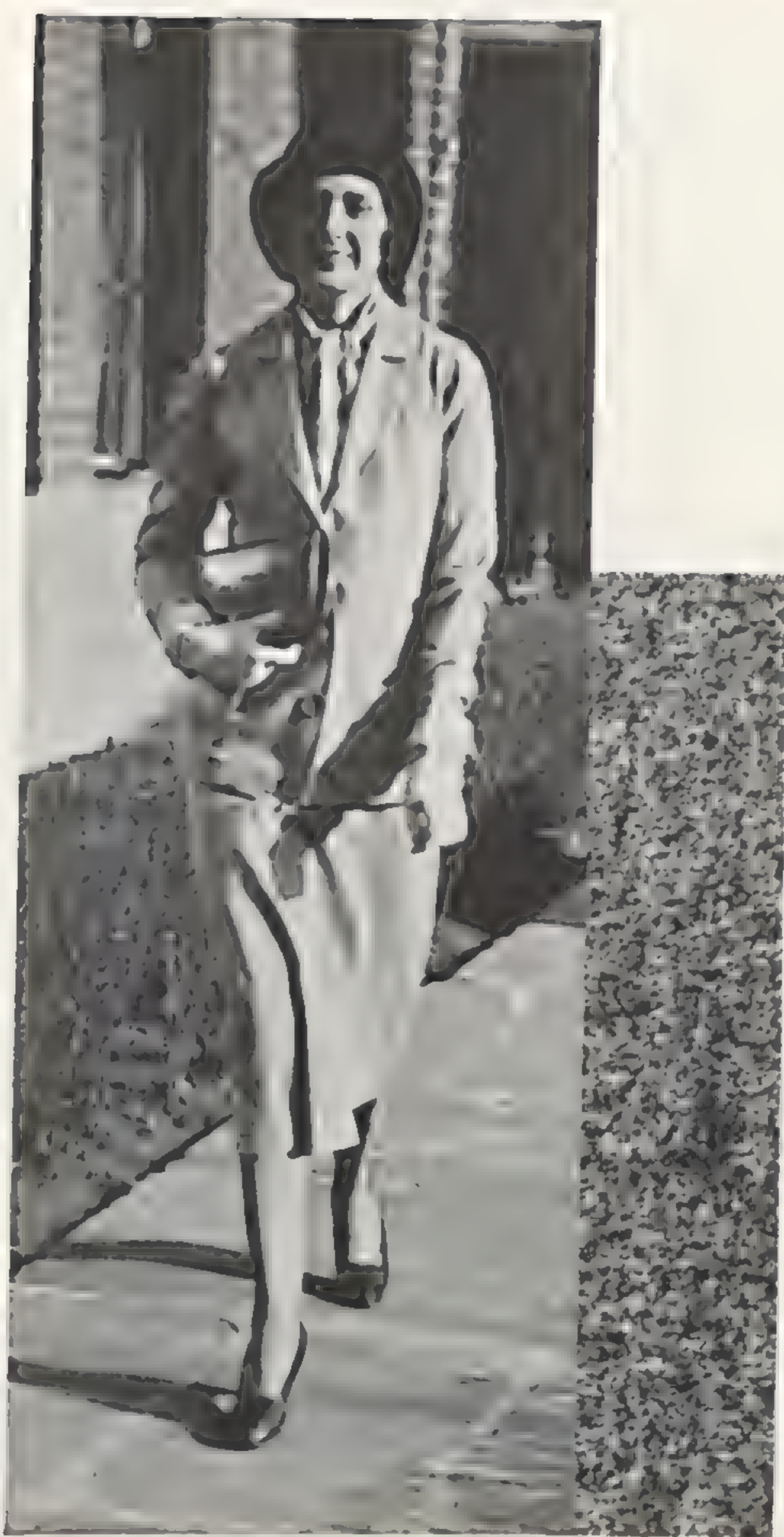
In Motion

SHOP SNAPS

Prints and Wools

When spring comes, all the smart world puts on a woollen suit. The one at the left is of Botany flannel in grey—a chic spring colour. It is of the classic type—single-breasted, beautifully tailored, with two pockets and a straight skirt; model from Lord and Taylor

All these spring clothes, the prints and woollens so necessary for the first warm days around town, can be bought in the New York shops mentioned



LORD AND TAYLOR



SAKS-FIFTH AVENUE

A dark brown belt and buttons on a pale green coat-dress (above) are sure signs of chic, this year. Forstmann's lightweight crêpey wool is the material; from Saks-Fifth Avenue

Small, all-over designs are the smartest daytime type. Cheney's design in yellow, black, and white is used in this becoming dress (left in lower group); from Bonwit Teller

Cheney's geometrical yellow-and-grey print in the blouse and sash of the black wool bolero frock (extreme right) forms one of the best new colour combinations; Lord and Taylor



BONWIT TELLER

LORD AND TAYLOR



LORD AND TAYLOR



RUSSEK'S



BEST

Perfection in print—the red, black and white Contempora design (upper left) in a one-piece dress with a peplum and the short sleeves of spring; Lord and Taylor

Good points for your spring suit—Forstmann's myra in beige (a crêpey wool) as fabric, a scarf trimmed with fur, and buttons at the side closing (upper centre); Russeks

No one can better the dress-and-jacket combination. At the upper right is an endlessly useful one of a charming black-and-white etched Stehli print crêpe; from Best

A new crêpe—a wavy plaid from Contempora — makes the three-piece suit (right, below) in black and green. The blouse is of yellow crêpe; model from Lord and Taylor

Another of those silk suits that have so many uses. This blouse and jacket model (extreme right) is of Cheney's black-and-white print in an all-over design; from Best



LORD AND TAYLOR

BEST

Frocks of Spring

Variety

DESIGNS FOR
PRACTICAL
DRESSMAKING



• FROCK No. 5595—A tucked bib collar and shaped circular peplums are features of this one-piece afternoon frock of Cheney's printed chiffon. Designed for sizes 32 to 42

• EVENING FROCK No. S3494—A scarf outlines the deep back décolletage of this flat crêpe frock with a blouse tucked at the neck and shoulders. Designed for sizes 32 to 42

• ENSEMBLE No. S3491—This one-piece flat crêpe frock with a deep yoke shirred in front is worn with a jacket with shaped sleeves. Designed for sizes 32 to 42

• EVENING FROCK No. 5607—A flowered crêpe from Mallinson is used for this princesse frock with a wide band of net with optional ruchings. Designed for sizes 14 to 20

• FROCK No. 5596—This one-piece frock of Cheney's printed chiffon has a collar falling in a jabot at one side. The net frill trimming is optional. Designed for sizes 14 to 20

• FROCK No. S3493—Flat crêpe makes this one-piece wrapped frock with a contrasting under-front that extends in a smart, shaped line at one side. Designed for sizes 32 to 42

There's nothing like a
glowing soup to brighten
the Lenten meal!



The restrictions of the season in many homes bring an added problem to the puzzled meal-planner. In her efforts to maintain the variety and attractiveness of her table, she eagerly welcomes such allies as these four strictly vegetable soups, containing no meat in any form — Tomato, Asparagus, Celery, Pea.

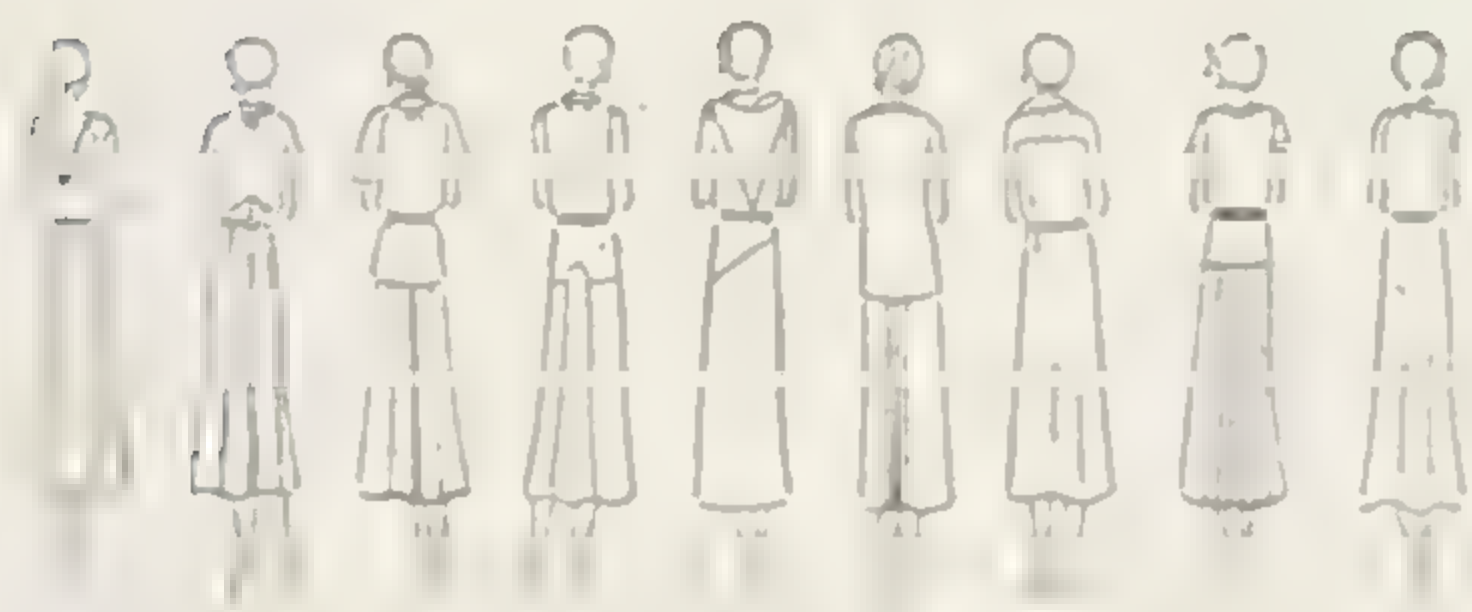
Their tonic vegetable goodness is augmented by nourishing creamery butter, and of course the blending and seasoning reveal all the art and skill of Campbell's famous French chefs. Even richer and more delightful when *creamed* according to the simple directions on the labels. Order a supply today. 12 cents a can.



MEAL-PLANNING IS EASIER
WITH DAILY CHOICES FROM
CAMPBELL'S 21 SOUPS

LOOK FOR THE
RED-AND-WHITE
LABEL



DESIGNS FOR
PRACTICAL
DRESSMAKING

• FROCK No. 5592—Shantung from Cohn, Hall and Marx is used for this frock. Designed for sizes 32 to 42

• FROCK No. 5590—This frock of Wyner's white jersey has a plaid scarf collar. Designed for sizes 32 to 42

• JACKET No. 5591—Worn with No. 5590 is a jacket of Bochmann wool crêpe. Designed for sizes 14 to 42

• COAT No. 5602—This coat may be made of Botany white basket-weave woollen. Designed for sizes 32 to 40

• FROCK No. 5589—The two-piece frock of Wyner's white jersey has contrasting bands. Designed for sizes 32 to 42

• FROCK No. 5594—Three tones appear in this frock of printed crêpe from Stirn. Designed for sizes 14 to 20

• FROCK No. S3492—Two tones of Belding Heminway's heavy crêpe are used. Designed for sizes 32 to 42

• JACKET No. 5603 SKIRT No. 5604—Made of woollens from Juilliard. Designed for sizes 14 to 42; skirt, 26 to 36

• FROCK No. 5593—Sheer woollen from Walther makes this chic one-piece frock. Designed for sizes 32 to 42

**Two or Three Tones Colour the Mode**

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 38

Adèle Astaire steps out

Adèle Astaire... whose slender feet move so fluently through the most intricate dance, delighted New York audiences this year in "Smiles," just as unerringly as she did in the well-remembered "Funny Face," "Lady Be Good" and "Stop Flirting."

Delighted them not only by her rhythmic grace and skill but by her undeniable youthful charm.

Like innumerable famous ladies of the theatre Adèle Astaire knows the secret of growing lovelier and more fascinating every year.

She says: "An ever-youthful skin is the first essential to charm. Lux Toilet Soap keeps my skin youthfully smooth and soft!"

Stage and screen stars all over the world are devoted to Lux Toilet Soap! In Hollywood...

on Broadway... in Europe, the fascinating actresses find this bland, white soap the perfect complexion care *for every type of skin*. For years it has been found in theatres everywhere. It is official in all film studios, for 605 of the 613 important screen actresses use it.

This lovely white, fragrant soap will be equally kind to *your* skin! Why not start using it—today?

LUX
Toilet Soap
10¢





EDW. JACOBSEN

• It scents the hands elusively as it whitens them

perceptibly

• It's soothing as a fine mist to dried, wind-burned skin

• Frostilla is a toiletry for the "exquisite"—a lotion whose

quality is comparable to the most costly

• Yet priced at just a third of that!

\$1 a large bottle. 50c a smaller size. At all toiletry counters.



LEON DE VOS

The new Coty manicure case is designed especially for travelling. It provides the essential equipment for the manicure in a compact and sturdily built case that is finished in the usual effective Coty fashion

ON HER DRESSING-TABLE

A FACIAL treatment, in this enlightened age, is no longer a routine procedure, with the sole intention of turning us out looking beautiful for one occasion. It is—provided, of course, that it is a good one—something that takes into account the discrepancies of our individual complexions, that tends to benefit the basic condition of the skin, as well as lend temporary beauty. A group of treatments that exemplify this principle and that include some excellent specialized features are the "Nina French Facials," given with the Nina preparations at the Salon de Beauté, at Wanamaker's. These are classified as treatments for the normal, dry, and oily skin and as revivifying treatments, and every preparation employed in them is especially selected to benefit the type of skin under treatment.

AN EFFICACIOUS TREATMENT

The Nina treatment for the dry skin, for example, begins with a cleansing with an almond meal made into a paste with warm water. This is a most penetrating cleanser and is quite safe for use upon a dry skin in combination with the emollient creams and oils that are to follow. Also, this meal is excellent as the basic step in giving your face a brief rejuvenating treatment at home. Following the cleansing, there is a skilful massage with a fragrant emollient cream, a massage in which the fingers play very briefly over the surface of the face, but concentrate their movement under the chin, with one especially stimulating motion that begins beneath the chin and progresses up behind the ears to the nerve-centres at the back of the head.

When the cream is removed, Nina facial oil, which has been heated in a little blue lamp, is applied generously,

and gauze covers the face, so that the air is kept out and the skin can absorb as much of the beneficial oil as possible. After the oil is removed, the pores are closed with applications of a chilled skin tonic, and a minute quantity of the famous "Geranium Cream" is smoothed over the face, to provide a smooth and flattering powder base. Another preparation in this series that provides an excellent powder base is "Contra-Sol Lotion," a lotion that is primarily intended as a protection against sun and wind burn. In the treatment for oily skin, each step is directed towards combating the excess oil and refining the pores, and in the "revivifying" treatment, designed chiefly for older faces, the purpose is to tighten and stimulate relaxed muscles. The Nina French Facials may be secured at some salons other than Wanamaker's in New York, and in some other cities, and the Produits Nina are available in the better department shops everywhere.

Dorothy Gray has introduced a violet and a green eye shadow in her series, two shades for which there is a distinct vogue at present. Violet has a pleasant way of emphasizing the shades of any light coloured eye by day, and green, essentially for evening, creates a most alluring effect underneath artificial light. The texture of the eye shadows has been changed, being creamier and smoother and thus much easier to apply. The compact rouges in this series have also been revised to include a more comprehensive group of shades, ranging from the sunburn, through many variations, to an old-rose, a soft shade especially designed for older women who prefer a delicate tint. These new items can be purchased in the many shops where Dorothy Gray products are sold. (Continued on page 100)

New... You can really train a natural wave into your straight hair

Unbelievable but true...



• After a few faithful treatments you need use La Gerardine only after the shampoo. A touch of the comb, a pat of the fingers, and your own natural, lasting wave is in place.

A tremendous success in Paris...

Damp weather only deepens it!

NEW and apparently miraculous is the Paris-discovered lotion, La Gerardine... but true.

You can actually train a natural wave in your straight hair... with La Gerardine. Within a comparatively short time you can flaunt a deep, soft, lustrous wave of your own, even in the face of rain or an ocean swim.

Ten years ago, a French hairdresser, searching for a finer tonic lotion, found that his new discovery was miraculously developing a wave in his customers' straight hair! Since then, ten thousand Parisiennes have gone to that little salon to have their hair trained to wave with La Gerardine. Thousands of tests made in this country on all types and all colors of hair have repeated the astounding results obtained with La Gerardine abroad.

You can have the Gerardine treatments given you by Gerardine operators in leading beauty shops all over the country. Or, you can easily train your hair at home by following the simple instructions.

Remember that La Gerardine is no

"overnight miracle." You must give your hair the Gerardine treatments faithfully, really to train it so that the wave will be lasting.

La Gerardine is completely safe for the most delicate hair and does not affect the color of white, bleached, or dyed hair. In fact, from the very first, it has a beneficial effect on the scalp and increases the softness and lustre of the hair. It also makes a "permanent" more beautiful and lasting.

La Gerardine, with a book of complete, simple directions, is on sale at the toilet goods departments of leading stores and beauty shops — \$2.00 the bottle. La Gerardine Salons, New York and Paris.

• La Gerardine is absolutely safe for hair of any type or color. It is neither sticky nor oily, nor drying. It contains no glycerine or alcohol, but sprays on the hair in a fine mist. Between treatments apply La Gerardine with a spray. It is not necessary to soak the hair—just moisten it.

• For regular treatment, apply La Gerardine to the scalp with a small brush. The lotion is absorbed by the hair shaft, giving it the utmost pliability until it develops a natural wave.



NEW YORK SALON:
15 West 46th Street, New York

La GERARDINE

Harold F. Ritchie & Co., Inc.
Sales Representatives



'LADIES' ARE IN VOGUE AGAIN

Charm in clothes, charm in manners, charm—
natural charm—of "make-up," are in! Timely
indeed is Coty's creation of a new per-
manent lipstick, that brings a vivid,
natural color, a new enchant-
ment to your lips. An added
delight—it takes no
toll of tomorrow's
loveliness.



More important than choosing a frock—you must have exquisite lipstick color—you must be sure of safety. Coty Lipstick—permanent—is ready in two adorable cases: flat, modern, "Gitane" case—\$1.50; cylindrical—\$1. Light, Medium and Dark.

THE NEW SWEEP OF THE HAIR

(Continued from page 67)

In addition to these points that are bywords of the most prevalent tendencies, there are unconventional individual ways of doing the hair that are also very smart. As your eye travels over any group of interesting heads, this spring, you will see some picturesque heads to match the picturesque dresses and the Watteau hats of the spring—like Ina Claire's delightful new bangs that are ravishing under a big capeline with a dip in the brim, shown on page 58. But the moral of her head-dress is—if you are going to have an old coiffure, it must be really old, revived deliberately, and not the coiffure of a year back, clung to for

lack of courage to make a change. Mrs. Ogden L. Mills, who also has her coiffure done by Laurent, chooses the centre part, with the forehead exposed and the curls at the nape of the neck forming a tight rouleau, while Miss Mildred Hockstader prefers her hair arranged straight back from the forehead, with a large wave over the ears and the ends rolled. Mrs. Thomas Hitchcock, junior, another Laurent client, parts her hair low on the side, with soft waves framing her face. A longer length of hair at the neck-line gives the effect of a rouleau, but a rouleau that is looser than that of Mrs. Mills.

ON HER DRESSING-TABLE

(Continued from page 98)

For the throat that begins to reveal signs of age, Frances Denney has provided a special preparation to aid in combating this condition. This is an "Herbal Throat and Neck Blend," compounded of penetrating and strengthening ingredients. After it has been absorbed into the skin for twenty minutes or more, any surplus is removed, and the Denney and Denney Special Astringent is patted on in generous amounts with a pad of absorbent cotton. Like all of Miss Denney's preparations, these two have the aromatic and soothing fragrance of the herbs of which they are compounded. They may be purchased in the department shops in the larger cities.

An engaging new double vanity-case has been added to the R. Louis series. It is designed in modern fashion in shades of green and silver and contains compact rouge and powder, scented with a refreshing fragrance. It is pleasantly slim and convenient in shape. The R. Louis face powder is contained in a new and well-designed box in rose and silver. A separate flap underneath the cover lifts up, helping to eliminate the hazard of powder flying about when the cover is taken off and to keep the powder itself thoroughly protected. These new powder accessories may be purchased in many drug and department shops.

TO REMOVE NICOTINE

Glazo is making the hands of feminine smokers safe for beauty by introducing a perfumed nicotine remover. The hands that bear the yellow mark are first scrubbed with soap and water, after which the stain is moistened with a bit of cotton saturated in the liquid remover, and the liquid is allowed to remain on for a few moments. Then, the hands are rinsed in clear water, and the stain is wiped away. The Glazo perfumed remover comes in a trim glass bottle with a convenient screw top accompanied by a miniature orangewood stick and a bit of absorbent cotton and can be purchased in shops everywhere.

The ravages worked upon the hair

by the current epidemic of grippe and the various illnesses allied to it are many and sometimes serious. Usually, they are not detectable until several months after the illness, when hair begins to come out in handfuls and the new hair growing in lacks sheen and lustre, despite the fact that you may be then feeling in the best of health. The Ogilvie Sisters in New York have a series of treatments to alleviate this condition. They can not entirely stop hair from coming out, but they can keep the scalp in such a healthy and normal condition that the loss of hair is not noticeable and that the new hair, as it grows (for the hair is continually in the process of renewing itself), is full of life and beauty. These treatments should, of course, be had at regular intervals, as soon as possible after recovery from the illness, and should be supplemented by the use of a tonic at home. If it is not possible to go to the salon, preparations and directions for applying the tonic at home are available.

TO MAKE SKINS FINER

For many skins, the prime requisite is a preparation specifically intended to reduce enlarged pores. Such a one is Adele Reya's "Crème Compact," a cream in the form of a cake of soap. The procedure for its usage is to cleanse the face first in warm water, thus opening the pores. Then, the "Crème Compact" is submerged in warm water, and a thick cream is made by rubbing between the palms. In this form, the cream is applied to the face and rubbed well into the skin. After it has been allowed to dry, it is rinsed off with warm water; then cold water is splashed on. The result is an immediately discernible refining of the pores. This treatment resembles the "green soap treatment" suggested by dermatologists and is beneficial when a thorough and penetrating cleansing is required. With a dry skin, this procedure should always be followed by an emollient cream or oil. "Crème Compact" may be obtained, three cakes in a box, from Miss Reya at her New York address.





Hal Phufe



Spring's prime favorite

THE SOFT SUIT

by Bergdorf Goodman



How feminine, how gracious, the soft suit! Making it is an art in itself. This one begins with a simple, slim, sleeveless frock of just-lighter-than-navy blue ratiné, topped with an unlined jacket. Its daring lies in its brick-red French print scarf that disappears through two slashes in the jacket and comes out a belt! Just one of the original modes in the Bergdorf Goodman spring collection.

BERGDORF
GOODMAN

ON THE PLAZA NEW YORK





Tailored Clothes For Spring And Stein & Blaine For Tailored Clothes!

Original models by Stein & Blaine

The first word in Tailored Modes!

Made in the workrooms of Stein & Blaine

The last word in Tailoring Them!

To Order for early delivery, or

Ready-to-Wear for immediate delivery.

Distinguished in either event

As unmistakably Stein & Blaine!

Stein & Blaine

INC.

13 and 15 West 57th Street, New York

THE YOUNGER GENERATION GOES SLEEVELESS

FROCK No. 3144—Ruffles from the yoke form the sleeves of this printed voile frock; trim-stitch trimming. Designed for sizes 2 to 8

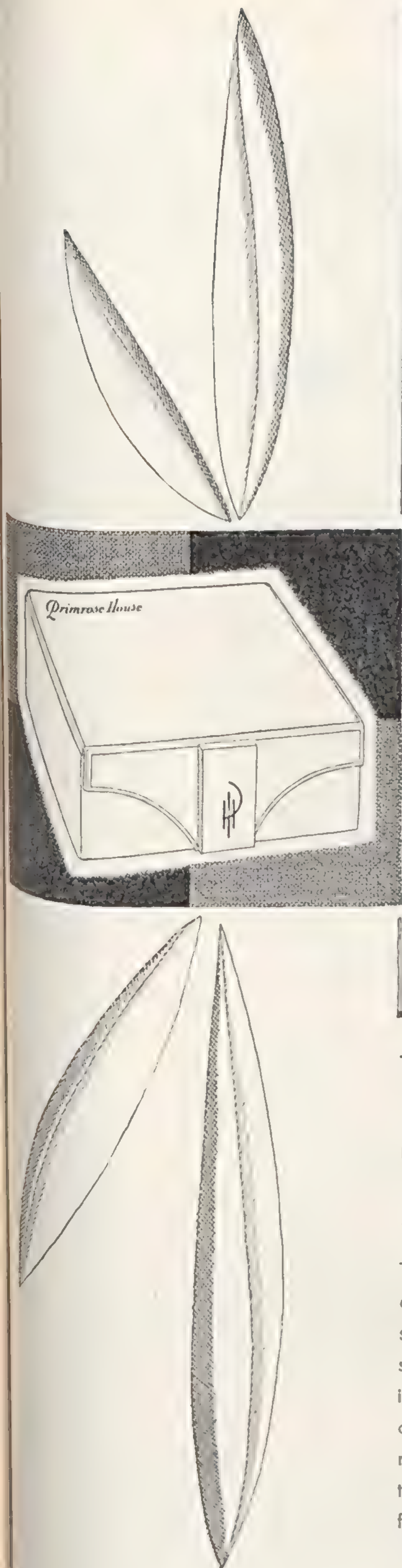
FROCK No. 3143—This sleeveless crêpe de Chine party frock (centre) is trimmed with lace. Designed for sizes 2 to 8 years

FROCK No. 3146—A velvet sash is a becoming note on the one-piece flat crêpe frock with circular cap sleeves. Designed for sizes 8 to 14



ENSEMBLE No. 3145—Plain and printed handkerchief linens are used for the trim two-piece ensemble shown at the left. It is designed for sizes 4 to 10 years

ENSEMBLE No. 3147—This one-piece sleeveless frock and the collarless bolero shown in the sketch beside it are of shantung. Ensemble designed for sizes 8 to 14



To prevent that powdered look use a powder that blends
**PRIMROSE CHIFFON ACTUALLY
 BECOMES PART OF THE SKIN**

The eagerly sought natural finish can not be achieved with powder chosen haphazardly or simply because of habit. Certain powders cause streaks; others, spottiness—but Primrose Chiffon is so perfect and so fine in texture that it actually becomes part of the skin. It clings, and remains on the face for hours—a precious boon to women who don't like to be forever reaching for the powder puff.

Now this luxurious \$3 powder is housed in a smart new silver and yellow box—a perfect gem of a box that will gaily adorn your dressing table. For traveling, too, it is especially convenient, for

this ultra-chic little box is fitted with a fascinating, button-down flap. You can also obtain this \$3 powder in \$1 portions; but, of course, the larger size is more economical.

Primrose Chiffon comes in all the newest shades. Beige, that alluring, elusive tone, is especially smart this season. If you haven't yet tried this subtle tone, you certainly have a delightful surprise in store.

At all better class drug and department stores, in boxes, \$1 and \$3, or you may send direct to Primrose House Salon, 595 Fifth Avenue, New York City.

primrose house

THIS MODERN-TO-THE-MINUTE HOSIERY



with a good old-fashioned reputation for quality



ASK, in the better stores, what is newest and nicest in hosiery—and they will show you McCallum. For again this year McCallum fashion authorities have struck the keynote of early spring in style and colors.

Fashion scouts report, "The new McCallum hosiery predominates in all southern resorts." Leading couturiers marvel at the way in which McCallum colors harmonize with the best in popular fabrics.

This hosiery is the choice of every woman who is proud of her appearance. And, because she is also proud of her practical nature, this name becomes her buying standard. McCallum for smartness and for service—for elegance and economy—for lasting loveliness. Be sure to see it.

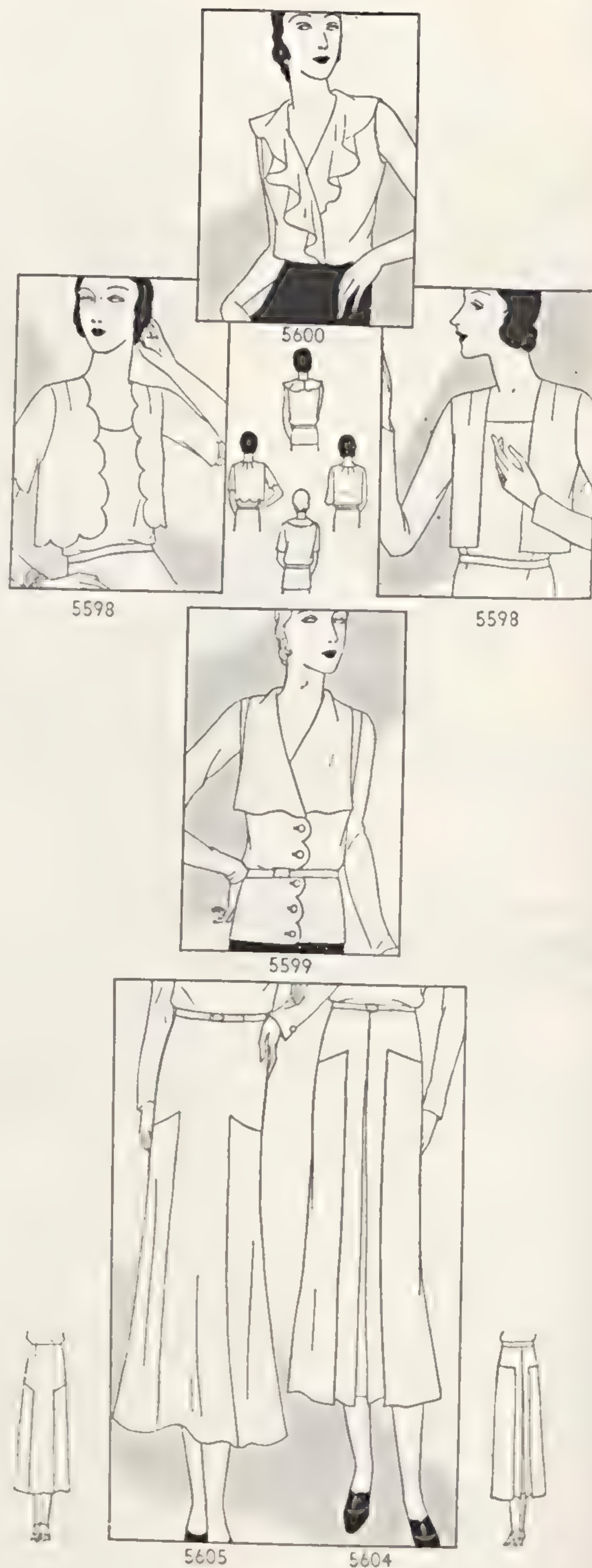
McCallum

SILK HOSIERY

"YOU JUST KNOW SHE WEARS THEM"



THE INDISPENSABLE BLOUSE AND SKIRT



• **BLOUSE No. 5600**—A large circular collar distinguishes the satin tuck-in or overblouse above. It is designed for sizes 14 to 40

• **BOLERO No. 5598**—The scalloped bolero (left, above) is of sheer wool; long or short set-in sleeves. Designed for sizes 14 to 40

• **BOLERO No. 5598**—The straight version of the same bolero, at the right, might be made of shantung. It is designed for sizes 14 to 40

• **BLOUSE No. 5599**—The flat crêpe overblouse (centre) has a scalloped and buttoned closing. It is designed for sizes 14 to 42

• **SKIRT No. 5605**—The sides of this skirt (left) are slightly circular below a yoke in one with the panels. Designed for sizes 26 to 36

• **SKIRT No. 5604**—Inverted pleats mark the centre front and back sections of the flannel skirt above. Designed for sizes 26 to 36

DESIGNS FOR PRACTICAL DRESSMAKING

All for Beauty



Three Distinguished Creams

For three vital needs of your skin

There is a HARRIET HUBBARD AYER cream scientifically planned for each important need of your skin. With these three creams you can give your skin a complete beauty treatment every night. It takes only a few minutes. Cleanse the skin first with LUXURIA of the impurities that collect in the pores, deeper than soap and water can reach. Then massage in the rich SKIN & TISSUE BUILDER with gentle fingertips. You will feel as you do it how the skin gratefully absorbs this balanced nourishment. Tired muscles revive and your whole face glows with health. And lastly, leave on all night a thin film of BEAUTIFYING FACE CREAM. During your sleep it will be clarifying and whitening and refining your skin, giving it a final loveliness of texture and bloom. Do this faithfully every night for a week and see how wonderfully your complexion responds.

Harriet Hubbard Ayer preparations are obtainable everywhere

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INCORPORATED
BEAUTY PREPARATIONS

LONDON

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For that intimate moment...



FIRST..dignify the breath

Breethem, for a clean, sweet breath, is a new boon to the art of gracious living. This amazing discovery quickly banishes the odors of tobacco, liquor, onions and other factors causing unpleasant breath. Pleasant-tasting crystal tablets in the vest-pocket compact, Breethem affords convenient, unobtrusive protection for those intimate business and social moments when the courtesy of a wholesome breath is appreciated most.



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Unlike perfumed confections which disguise one odor with another, Breethem is a scientific neutralizing agent whose safe, immediate action restores the mouth to the sweetness of a baby's. That is why fastidious men and women acclaim Breethem "the breath corrective in good form."

Use Breethem always and your breath will never tell.

Tennessee Products Corporation
Nashville, Tenn.

NEW SLEEVE TREATMENTS FOR TOWN WEAR



5601

5606—5605—5600



5597

• COAT No. 5601—Even your coat may be in two tones, this spring. Plain woollen is used for the one at the left, above, with its surplice closing, wrapped fronts, and shawl collar. The wide, set-in sleeves fall over smartly fitted under-sleeves. It is designed for sizes 32 to 42

• JACKET No. 5606 SKIRT No. 5605 BLOUSE No. 5600—The belted jacket and skirt above are of heavy flat crêpe. The triple chiffon blouse worn with the suit has a becoming circular collar. It may be a tuck-in model or an overblouse. Designed for sizes 14 to 40; skirt, 26 to 36

• FROCK No. 5597—The print in a small pattern is becoming to the slim and the larger woman alike. The one-piece frock at the left is of a green printed crêpe and has a slenderizing panel falling in a cascade in front. The sleeves may end above the elbow. Designed for sizes 38 to 50

DESIGNS FOR PRACTICAL DRESSMAKING

RENEW YOUR BEAUTY WITH SPRING

If your skin is fatigued, sallow or lifeless—if it is anything less than flawless, you have immediate need of Helena Rubinstein's Beauty Building art. This world-acclaimed authority on skin and contour gives you here the key to vibrant new youth and beauty.

Look into your mirror. See what winter has done to your face. Biting winds and overheated houses have left most skins drab and limp or dry and lined, especially around the eyes . . . If ever skins required renovating it is now when days are revealingly bright.

Helena Rubinstein makes it easy and interesting for you to renew your beauty. For she understands so well the reactions of complexions to each changing season. She gives you *Rebuilding Creams* which coax back dewy freshness to weatherbeaten skin—*Stimulants* which flood the lifeless skin with radiance—*Cleansing Creams* and *Washing Preparations* which leave each pore immaculate—*Make-up* to lend your beauty a fascinating glamour. And once you know the satisfaction and joy of these bringers of beauty, you will never be without them . . . Begin today to build your beauty for tomorrow . . . Let the masterly creations of Helena Rubinstein rejuvenate your beauty to harmonize with Spring and the new Spring clothes!

Helena Rubinstein's beauty creations are obtainable at smart shops. Qualified attendants will help you select the most resultful preparations.



A World of Beauty

Through her metropolitan Salons which dot three continents, Helena Rubinstein provides you with a beauty service unrivalled anywhere. You may come here for advice on every phase of your beauty—for professional treatments that are the last word—and for the latest news on make-up. Make the most of this wealth of knowledge and practical help, especially at this season. Even one Individualized Treatment will be of tremendous aid to you in grooming your beauty for Spring.

Your Beauty Schedule

You may use the following beauty creations singly with excellent results. But combined into a treatment they will bring you beauty with incredible swiftness.

Youthifying Cleansers

Water Lily Cleansing Cream—an exquisite delight to every skin. It contains youthifying essences of water lily buds. For quick daytime cleansing, use the liquid form, Water Lily Liquid Cleanser. Each 2.50

A Daily Necessity to All Skins

Skin-Clearing Cream (Beautifying Skin-food). This unique beautifier possesses a magic for bringing back the freshness and glow of youth to sallow, dull, lifeless skins. Unequalled for refining, whitening, and restoring transparent clearness. 1.00, 2.50

A Marvelous New Stimulant

Youthifying Stimulant. Every woman over the age of twenty-five has genuine need of this skin-awakening lotion. Tired, winter-weary skins respond to it wonderfully! 2.00

To Refresh Tired Eyes and Faces

Valaze Extrait, the soothing and remarkably effective anti-wrinkle lotion. It erases fatigue from face and eyes and acts as a most satisfying powder foundation. 2.50, 5.00

Lasting Youth for Your Skin

Youthifying Tissue Cream should be included in every beauty regimen. It conserves the youth of the skin and adds greatly to its beauty. 2.00, 3.50

Crows'-Feet, Lines, Wrinkles

When the skin is very dry and impoverished, use Grecian Anti-Wrinkle Cream, an extraordinary builder of lined, ageing skin. It removes the very cause of crows'-feet and wrinkles! 1.75, 3.50

To Uplift Relaxed Contours

Georgine Lactee, the unusual astringent balsam which braces drooping chins and puffy eyes. 3.00, 6.00

Quick Beauty for Tired Skins

Water Lily Rejuvenating Mask—one of Helena Rubinstein's newest inspirations. It brings vibrant young beauty instantly. The emergency beauty treatment! 3.00

Chic Accents for Your Beauty

Enchanté, the powder masterpiece. 3.00
Water Lily Powder—flattering 1.50
Valaze Rouges—faithfully reproduce the glow of youth! 1.00 to 5.00
Lipstick Enchanté (indelible), the lipstick de luxe. 3.50. Water Lily and other indelible lipsticks. 1.00, 1.25
Persian Eye Black, the mascara par excellence. It stays on beautifully! 1.00, 1.50
Valaze Eyelash Grower and Darkener. 1.00

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TORONTO

8 East 57th Street, New York

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An HONEST Beauty Treatment STARTS with the Toes



Tear Drop is a romantic crepe D'Orsay Gold kid on heavenly colors or black



Notice this new slide buckle backstrap satin mule. Once adjusted, it fits always



We always love quilted satin Comfys, no matter what the fashion is



HONESTLY, you must rest if you want to be young. Fragrant creams and lotions will help a lot. But you can't look fresh when your feet twinge with pain. It's easy to keep a step as lithe as a kitten's. Just a little rest for your feet every day in a pair of Daniel Greens . . . preferably the soft-sole kind. Comfys baby your



If you don't see Daniel Green's name on the sole, it's not a Daniel Green Slipper

toes, soothe them like a gentle massage. And Daniel Green's quality boosts your self-respect . . . makes you feel well groomed. For Daniel Green insists that every snip of fabric, every stitch, be perfect. Styles for you . . . for men and children, too. \$2.50 to \$6.00. The Daniel Green Company, Dolgeville, New York.

DANIEL GREEN LEISURE FOOTWEAR

SEEN ON THE STAGE

(Continued from page 87)

And natural, too. They issue from the folk on the stage as irrepressible expressions of the emotion of the moment. The *mot juste* from bright people, badinage that manages always to be wholly without self-consciousness—whether rippling or heavily emphatic, caustic or tender, it maintains that quality throughout, the quality that impresses the listener as natural, even while he realizes it would not be natural for him, being both above and beyond his capacity. In brief, "Private Lives" proves once again and more convincingly than before that Noel Coward possesses that rare combination: wit, humour, and the power to project them in a theatre. And, also, like Charlie Chaplin, he knows that comedy must be cruel, that love is streaked with sadism.

Although he wrote Elyot for himself, he has not twisted the rôle out of shape in order to exhibit his virtuosity. Most authors appearing in their own creations make their parts not unlike a vaudeville program; Coward avoids that temptation. Gertrude Lawrence, who is co-starred with him, has abandoned the coy tricks that were so irritating in "Candle-light," last season; except for a short while at the beginning of the opening act, she plays Amanda directly, unreservedly, with the accomplished charm that fascinated New York and London when she appeared in the first Charlotte's "Revue" and "Oh, Kay." Jill Esmond, daughter of a prominent playwright and an outstanding actress, catches the spirit of Sybil and of the play admirably. And Laurence Olivier, who was the original Stanhope in "Journey's End," is an excellent contrast to Coward.

"GREEN GROW THE LILACS"

The fourth Theatre Guild production of this its thirteenth season is the third play of American authorship, the second with an American theme it has presented since it reopened its doors last autumn. "Green Grow the Lilacs," by Lynn Riggs, although described as a folk play, is scarcely more than a group of cowboy songs with melodramatic interludes. A musical romance under another label. But the Guild takes pains not to let the label deceive. A salesman stationed in the promenade cries "Words and music of all the songs," as at a regular musical show. At times, one wonders if certain features of "Girl Crazy" across the street have been borrowed by the Guild. Songs interrupt the action constantly. And, while the scenes are being shifted, cowboys squat before a fence in front of a curtain and sing as eight girls, who might be new registrants at Miss Rasch's select school, march on and off.

The drama portions are done in the black and white manner of the old twentieth-thirt' melodramas. Not even a touch of grey alleviates the villain's tar blackness; he has not a single suggestion of a virtue; the author, fearful that something about him might be interpreted as a glimmer of decency (or determined that his melodrama shall have every brand and degree of violence) makes him a pyromaniac with murderous intent and, for good measure, adds a slimy fondness

for pornographic post-cards. The game of pitch between the distorted figure and the pure, noble, courageous hero (he is in addition a perfect shot) provides the play's only credible and authentic dramatic situation. The rest is old-fashioned, coloured-lithograph stuff.

The songs of the range and the ranch bring colour and charm to the evening; there are, however, too many of them. At times, the atmosphere that Riggs has created and Herbert Biberman, the director, has fostered makes one forget the crude, clumsy effort at drama. And the dialogue helps considerably; it catches the flavour of the rural Southwest at the turn of the century and has been written by a man possessing the feel of poetry, an ear sensitive to words and their sound. Indeed, judging by "Green Grow the Lilacs" and "Roadside," produced by Arthur Hopkins last autumn (it lived but a week or so)—judging by these, his only two plays that have appeared on Broadway, Riggs is a poet who does not belong in the theatre.

The organization in Fifty-Second Street has given his work every aid. Fine direction, lovely sets—by Raymond Sovey—, a cast carefully and discerningly selected. Franchot Tone as the hero is vivid, romantic, unrestricted, resourceful. June Walker endows the lily-white heroine with her usual sweetness and delicacy. Richard Hale acts the villain without compromise—keeps him as black as the author painted him. A girl named Ruth Chorpennig has Marie Dressler's physique and kind of humour. And finally, or first, Helen Westley. Her interpretation of Aunt Eller Murphy will not easily be forgotten—hearty, jovial, shrewd, wise, attractively coarse, a veritable old woman of the plains. She is splendid.

In sum, Lynn Riggs must bear the responsibility for all the shortcomings of "Green Grow the Lilacs," and they are both numerous and fundamental.

"CAMILLE"

Probably no heroine in the history of the drama has caused so much weeping as Marguerite Gautier, the younger Dumas' "Lady of the Camellias." Off and on for eight decades in France, in Japan, in America, and all lands between and north and south, her tragedy has caused tears to flow from millions of eyes. They are now flowing copiously at the Civic Repertory Theatre in Fourteenth Street. Eva Le Gallienne is the latest to essay the rôle that most of the great emotional actresses since 1852 have adorned: Jean Davenport, Laura Keane, Matilda Heron, Clara Morris, Fanny Davenport, Rose Coghlan, Margaret Anglin, Modjeska, Duse, Rachel, Réjane, Bernhardt, Ethel Barrymore—to name but a few of the more famous.

Marguerite has appeared in various media, guises, and fashions. At the initial New York production in 1853, the drama was billed: "Camille; or the Fate of a Coquette." Three years later, the billing of another production read: "Camille, or a Moral of Life." The opera "Traviata" sings the story. She has been coy in crinolines, aggressive in bustles, (Continued on page 120)



What you want most in sanitary protection is that feeling of *security* Kotex gives

Kotex absorbs quickly; it is adjustable; it may be worn on either side with equal efficiency.

WHAT you really want in sanitary protection — more than any other one thing — is a feeling of perfect safety and security. This is one of the most important assurances Kotex gives you.

So highly absorbent

Kotex, in the first place, is so tremendously absorbent . . . by test, five times more so than the finest of surgical cotton. And the way it absorbs is important — "lateral absorption" — a process which makes the pad effective not in just one area but over the entire surface.

The delicate fibers of which Kotex is made carry moisture swiftly away from the surface, leaving the protective area delicate and comfortable for hours. This distinguishes Kotex from the ordinary pad. Gives it far greater efficiency—and you far greater comfort.

Kotex, as you probably know, is made of Cellulocotton (not cotton) absorbent wadding, which is laid layer upon layer . . . each individual tissue acting as a quick, complete absorbent in itself. This unusual absorbent stays soft even after hours of use. It does not pack into chafing hardness.

Wear it on either side

Kotex may be worn on either side with equal efficiency, equal comfort. No danger of embarrassment, no fear of inadequate protection.

Its softness lasts. It is treated to deodorize. Hospitals use it because of its hygienic safety, its amazing absorbency.

All stores have it. Also regular size singly in vending cabinets through West Disinfecting Co. Kotex Company, Chicago, Illinois.

IN HOSPITALS

- 1 The Kotex absorbent is the identical material used by surgeons in 85% of the country's leading hospitals.
- 2 *Kotex is soft* . . . Not merely an apparent softness, that soon packs into chafing hardness. But a delicate, fleecy softness that lasts for hours.
- 3 *Disposable* . . . instantly, completely.
- 4 *Can be worn on either side* with equal efficiency, equal comfort.

Regular Kotex—45c for 12
Kotex Super-Size—65c for 12

See the new Kotex Belt

Brings new ideals of sanitary comfort! Woven to fit by an entirely new patented process. Firm yet light; will not curl; perfect-fitting.

(U. S. Patent No. 1,770,741)

KOTEX

The New Sanitary Pad which deodorizes

Vanderbilt..Morgan..Astor...



MRS. REGINALD VANDERBILT, née Gloria Morgan, was the wife of the third son of the late Cornelius Vanderbilt. She has wonderful dark eyes and a gardenia-petal skin.

MISS ANNE MORGAN, daughter of the famous financier, the late J. Pierpont Morgan, and president of the American Woman's Association, is very distinguished, with dark eyes, silvery hair and clear skin.

LADY VIOLET ASTOR, daughter of an Earl, is one of the loveliest of England's noblewomen, charming, a brilliant hostess, with hair like spun gold, eyes violet-blue and exquisite rose-leaf skin.

Aristocratic women owe the beauty of their

BEAUTY of high degree—how many gifts it brings! Luxurious homes, yachts, jewels, brilliant social position; entrée to the innermost circles

all beauty preparations—Pond's—to safeguard their skin.

Mrs. Reginald Vanderbilt, who lives in Paris, says: "Not even the

Mrs. Morgan Belmont points out with frank good sense, "What needless extravagance to clutter one's dressing table with dozens of complicated beauty preparations! Pond's simple, wholesome method will keep one's skin clear and fresh in much less time, at much less cost."

Lady Violet Astor calls Pond's four preparations "delightful, practical, effectual . . . they keep my skin so perfectly cleansed and protected."

Miss Anne Morgan says: "I have used Pond's for years."

Mrs. Anthony J. Drexel, Jr., whose pretty daughter, Miss Edith Kingdon Drexel, made her début last winter, says: "We both delight in all four preparations. Pond's is wonderful!"

Mrs. Alfred Victor du Pont puts it charmingly. "I use Pond's for four

excellent reasons," she says. "The Cold Cream cleanses exquisitely; the Tissues are the best way to remove cold cream I ever found; the Skin Freshener is the perfect mild astringent; the Vanishing Cream is simply



Sunken gardens on the du Pont estate at Wilmington, Massena & du Pont, architects

gent; the Vanishing Cream is simply indispensable."

Think how significant it is that these six aristocratic women choose



"Sandy Point Farm" was Mrs. Reginald Vanderbilt's magnificent Newport estate

of the great world. And in return beauty demands but one thing—wisely chosen, unfailing care.

These six aristocratic women to whom no luxury is ever denied agree in choosing the simplest and best of

beauty-wise French can make anything to compare with the famous Two Creams. I always have and always will consider them indispensable. And the new Tissues and Skin Freshener are perfectly charming!"

Belmont..Drexel..du Pont...



MRS. MORGAN BELMONT, wife of the son of the late August Belmont, is strikingly lovely, with Titian hair and ivory skin. She is a familiar figure at the Belmont Park races.

MRS. ANTHONY J. DREXEL, JR., was Miss Marjorie Gould, daughter of the late Mr. and Mrs. George J. Gould. Her dark vivacious beauty is equally well-known in French, English and American society.

MRS. ALFRED VICTOR DU PONT, of Philadelphia and Wilmington, is the former Miss Marcella Miller, of Denver. Mrs. du Pont is very lovely, blonde with deep blue eyes and an exquisite fair skin.

skin to this safe gentle care



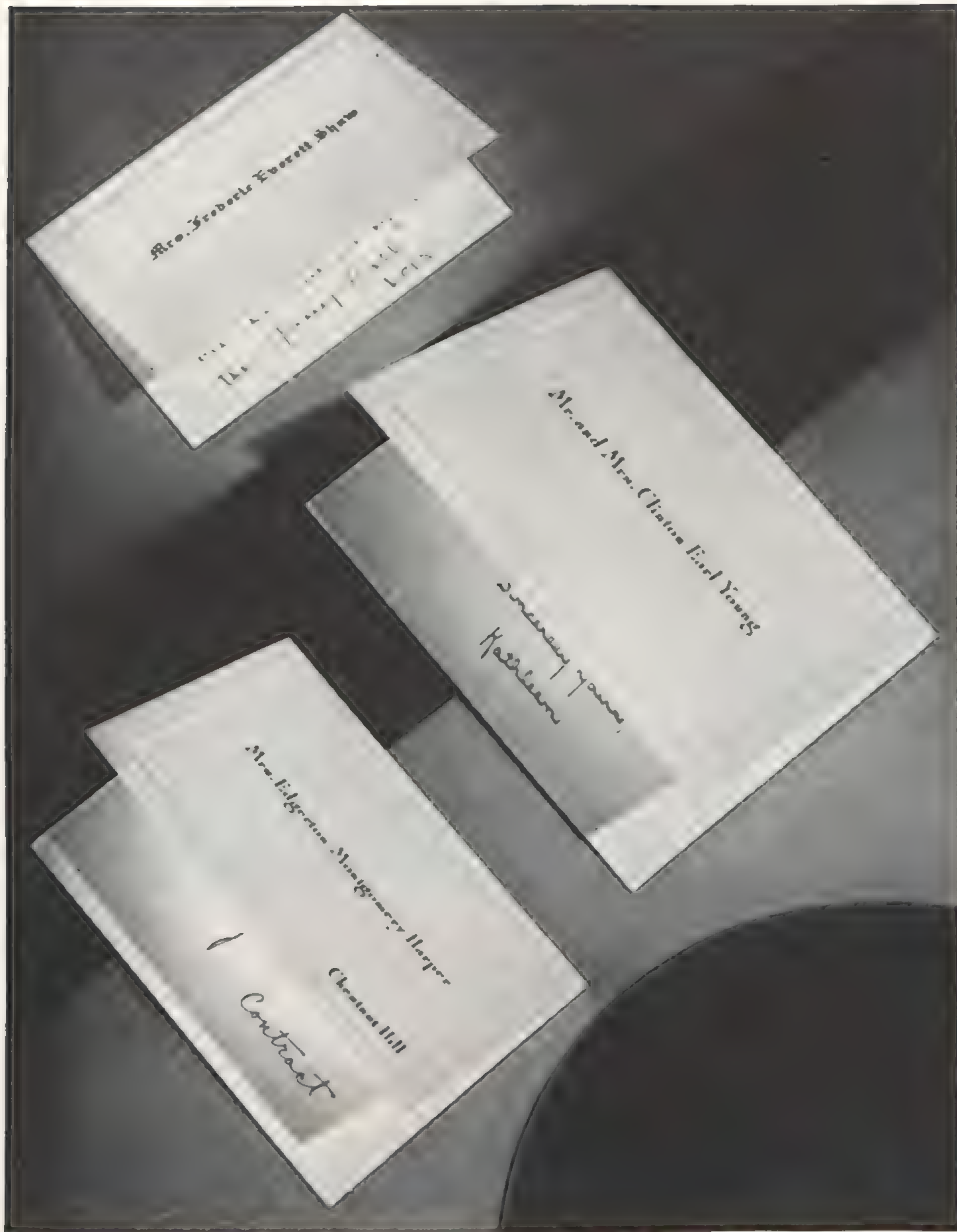
Pond's in preference to all other beauty aids.
Cost is a matter of complete indifference to these women. Quality is everything. For in their prominent position a perfectly-groomed complexion is the first social requisite.
They choose Pond's because these four famous preparations are the purest and finest to be had despite their democratic simplicity and modest price. They are marvelous to give the skin the perfect cleansing and protection it must have to keep it always exquisite.

- Pond's Method*—Follow these four swift, simple, sure steps to keep your own skin radiantly fresh and clear:
- 1—During the day, for thorough cleansing, apply Pond's Cold Cream over face and neck several times, always after exposure. Pat in with upward, outward strokes, waiting to let the fine oils sink into pores, and float dirt to surface.
 - 2—Wipe away with Pond's Cleansing Tissues, soft, ample, and half again more absorbent than ordinary tissues. White and the most enchanting shade of peach color.
 - 3—Pat cleansed skin briskly with Pond's Skin Freshener to banish oiliness, close and reduce the pores, tone and firm.
 - 4—Smooth on Pond's Vanishing Cream for powder base, protection, exquisite finish. Use it not only on the face, but wherever you powder . . . arms, shoulders, neck. Marvelously effective to keep hands soft, white and unchapped.
- At bedtime: Cleanse with Cold Cream; remove with Tissues.

TUNE IN on Pond's Afternoon Tea every Tuesday afternoon at 5 P. M.—E. S. T. Leo Reisman's Orchestra, Leading Society Women Speakers . . . N.B.C. Red Network.

SEND 10¢ FOR POND'S FOUR PREPARATIONS
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Informals are included in almost every ensemble



Crane's Informals very frequently serve as invitations

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*Crane's Greylawn and Crane's Rushweave, two excellent informal papers;
 Crane's Kid Finish, which is slightly more formal in feeling*



WE ENTER the thirties of this century with dignity and poise. Fashion has changed our manners, as well as our gowns. We are less casual than we were. We have a new regard for the old conventions. Our smallest obligations are now dispatched with all the courtesy and charm of the bygone years.

And here . . . in harmony with this changing trend . . . are Crane's Informals to give added grace to our ways of doing things. Crane's Informals . . . to carry our intimate invitations . . . to send with a gift when we wish to include a brief message . . . to acknowledge all the little courtesies which call for a word of *written* appreciation.

The Crane Informal, in either white or ivory, should be one of the busiest pieces of your ensemble of writing paper. But for the remaining exigencies of one's correspondence, there are other Crane papers equally beautiful and effective. When formality is the keynote . . . Crane's Kid Finish, perhaps with a modern monogram, perhaps with one's crest, or merely one's town address. For those leisurely, chattering letters . . . Crane's Greylawn in a smart small sheet. For summer letters and week-end invitations . . . Crane's Rushweave, with its imaginative design.

Your own ensemble may be as thrifty or as generous as you like. But whatever it includes, you will enjoy assembling it from the large assortment of fine papers in Crane's Personal Selection Book. Without engraving, the prices are from \$3 to \$7.50 for a box of 102 sheets and 100 envelopes. Eaton, Crane & Pike Co., Pittsfield, Mass.

Crane's
 FINE WRITING PAPERS
 SINCE 1801



Styled with a fine regard for the modern woman's taste



Chevrolet Convertible Cabriolet

There's a quality of style and distinction about the new Chevrolet Six that really has no relation to its very low price. Fisher Body craftsmen, with their background of fine-car designing, have given the new Chevrolet a smart grace of line, a happy touch of color and a new beauty of interior appointment that women find particularly pleasing in a personal car. The quality evident in the attractive appearance and charming appointments of the new Chevrolet is part of its mechanical make-up as well. You will find this smart Six a thoroughly reliable car. A car that handles with surprising ease; and one so smooth, quiet and restful that driving, instead of being an effort, is actually a source of pleasure. With so much to recommend it, the Chevrolet Six is becoming, to more and more women, the one inexpensive car they regard as designed especially for their personal use.

Chevrolet prices range from \$475 to \$650, f. o. b. Flint, Michigan. Special equipment extra
CHEVROLET MOTOR COMPANY, DETROIT, MICHIGAN. *Division of General Motors Corporation*

NEW CHEVROLET SIX

The Great American Value

SPRING TONIC FOR PALE AND LISTLESS BATHROOMS . . .
THIS NEW *backgammon* TOWEL SET SHOWS YOU
HOW SMARTLY THE CANNON COLORS COMBINE

ALREADY it's spring in the bathroom! Any day now you can have your tub in a garden of flowers, take your shower inside a rainbow, dry your face on a sunset. All by owning one of the new tri-tone sets of matched towels, wash cloths and bath mat.

These lovely, lively ensembles take one more step ahead. . . . Last year Cannon carried the country—every county heard from—with original all-over styles that began a new school of towel design and gave cheerless bathrooms a chance to shine.

And now a second soft color is added, to make *so much smarter* tri-tone effects. These towels, too, are reversible—the other

side having more white and the same clear distinction. New all-over designs date from early Egypt to late New York. There are smart and simple florals, giddy geometrics, this and that to please all people—even specials for the rugged male and the infant adorable.

Let's be practical, too. These towels are made for work as well as for swank. They are soft and thirsty, yet tough and tenacious. The cotton used is a longer, finer fiber—woven evenly, closely, firmly. And their costs are so low that now a girl can have her thrills and her thrift in a single smart package.

One mark of a Cannon towel is—and always has been, *good value*. No matter what styles you need, from these new beauties down to the plain but fancy dish cloth, if your towel purchase wears the Cannon label, it's the town's best buy in its class. . . . Cannon Mills, Inc., 70 Worth Street, New York City.



NEW CANNON ensemble sets contain matching bath towels, guest towels, wash cloths and bath mat—tied with ribbons and wrapped in transparent Cellophane. Smart stores will show you a wide selection of gay, all-over patterns in soft pastel shades. Prices for seven-piece sets range from \$4 to \$7. Extras may be bought separately, for as little as 59c for the bath towels. (There are other Cannon styles, to suit any taste—from 25c to \$2.50 each.)

THE WINNING COLORS of the new Cannon towels were not decided in a hurry, or at random. They run the range of the rainbow's primary tones. The exact shades were selected by an eminent stylist, after careful comparison of the newest colors in bathroom tiling, tubs, toiletries, and furnishings. The six soft Cannon pastels harmonize each with each and blend beautifully into any correct color scheme.

BACKGAMMON, one of the new tri-tone reversible designs created by Miss Virginia Hamill, internationally known stylist. These designs combine peach with turquoise, maize with jade or rose with orchid. Other Cannon towels offer the same soft tones singly, in all sorts of patterns, down to white with a single stripe.

**CANNON
TOWELS**



Apply with cotton or finger tips for instant, soothing cleansing.

Remove with cotton, cloth or tissue. Note deposit of pore-dirt.

New Liquid Petalis dissolves pore-dirt instantly . . . gently

Women wondered . . . as chemists labored. Who would be the one to give them the ideal skin cleanser? Now, at last, a brilliant young chemist achieves the impossible and offers Liquid Petalis!

Petalis Cleans . . . It penetrates the deep pores, dissolves impurities and flows out instantly. Out come dirt, cosmetics, Petalis and all! Use Petalis

overnight. It's transparent, thus free of wax, and cannot clog the pores!

Petalis Softens . . . it soothes harsh, chapped skin, leaves it exquisitely soft . . . really perfect for smooth, smart makeup!

The five-ounce spill-proof bottle of Petalis lasts longer than a couple of pound jars of cleansing cream. Available in finer cosmetic shops for \$1.00.



For miniature bottle of Petalis send ten cents to 2656 Washington Boulevard, St. Louis, Mo.

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for all cold cream purposes

GEO. C. V. FESLER, INC. • SAINT LOUIS
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Marie Earle

ESSENTIAL CREAM

does more for your beauty than *two* creams usually do



Marie Earle has combined in lavish measure the two essentials for a beautiful complexion—pore deep cleansing—rejuvenating feeding—in one luxurious cream, Marie Earle Essential Cream.

AS A CLEANSER

Marie Earle Essential Cream is much more thorough than the usual hydro-carbon cleansing creams which slip over the skin removing surface dirt. It penetrates deeper into the pores. Liquefying instantly, it flushes away even embedded make-up and impurities, leaving a completely clean skin.

AS A TISSUE CREAM

Marie Earle Essential Cream is equally superior. Time, weather and city grime steal the natural beauty oils from your skin. The precious ingredients in this Cream are so like these lost oils that the skin eagerly absorbs them. Softening and feeding as only oils with a natural affinity for the skin can, the clear fine smoothness of a young skin is built up again.

From the first few days of faithful use you can see the flaws and wrinkles of age and neglect soften—youth and loveliness come back to your complexion.

Marie Earle Essential Cream at the better shops, \$1.90.

Write for complimentary copy of the Marie Earle complete beauty book "Understanding Your Skin." If you cannot conveniently obtain the Marie Earle preparations in your city, write directly for them, addressing Marie Earle, V3, 660 Fifth Avenue, New York City. Marie Earle, New York; 15 rue de la Faux, Paris.

GIVE BEAUTY A HAND

(Continued from page 85)

veins, usually unobtrusive, stand out sharply. Then, raise the hands from the elbow. Hold them at ease, resting against something, if necessary, but keep them erect for ten minutes or so, then look at them again. They are rested and smooth and ready to go to a ball! It is well to remember to keep the hands up as much as possible, and perhaps even to follow the direction of the head mistress of one preparatory school, who directs the senior class to hold its collective hands aloft for ten minutes before it enters the hall for the graduating exercises, so that these hands will seem as lilies against the snow-white graduation dresses. Another restful exercise is to rub the palm of one hand over the other, up towards the "heel." The nerves in the palm of the hand, of which there are an infinite number, are soothed by this gesture.

CHEATING THE YEARS

Years have a way of leaving their marks clearly in the hands. Much of this can be warded off by manipulating the hands and arms so that they remain supple and limber. Vigorously shaking the hands, thoroughly relaxed from a flexible wrist, is one exercise that specialists advise. To be sure, it looks a little foolish at first, but it proves stimulating in the end. Running the fingers in trills up and down an imaginary piano is another step towards limberness. One of the most revealing signs of age is the sag that the under part of the upper arm acquires, even on thin arms. To ward off this tendency, there is an exercise that starts with the arms held out from the shoulders with the fingers held together and the thumbs erect. Then, clasp the thumbs and turn the whole arm, in a quick motion, back as far as possible. Rotating the wrist makes for flexibility, and this is one of the first exercises given the beginner in dancing. In fact, all the hand and arm sequence of dancing exercise is excellent and is most helpful when it is done, as it is in most dance studios, in front of a mirror. Actresses know the importance of this, and, in studying a rôle, they make pencil marks to indicate the position of their hands in their most effective gestures. They know, too, the devastating importance of hands upon the stage, when the languid movement of another player's hands brings havoc—intentionally or otherwise—to their own best scene.

For the hands and arms that are excessively dry, with skin that wrinkles from sheer lack of nourishment, a special weekly treatment should be a regular feature. If this is not given by a specialist, it should be given at home. The hands, arms, and elbows should be washed with a special emollient soap or soluble cream. Then heated oil should be applied and rubbed in thoroughly, following the methods already described for the hands and elbows. When this is wiped off, or washed off in the bath, a rich nutrient cream is massaged into the hands and elbows. In applying the emollient cream to the hands, put on the cream, then clasp the palm of one hand over the back of the other and, without raising the hand, rotate it with such force

that the muscles deep down in the hands are moved. This is a trick that one specialist teaches her clients and that is doubly beneficial in stimulating dry, wrinkled hands. Finally, loose cotton gloves are put on the hands and gauze is wrapped around the elbows (loosely, so as not to restrict circulation) and allowed to remain on overnight. Every specialist preaches this gospel of the overnight gloves. Every article written on the care of the hands stresses its importance. But the sad truth of the matter is that few women follow it. Perhaps, it is too much trouble. Perhaps, they underestimate its results. In point of fact, the results of this procedure, during which the preparation has sufficient time to do its full work, are as remarkable as they are speedy, and it requires a minimum of effort in comparison to the elaborate rites we undertake in other pursuits of beauty.

If hands are not as pale as those fabled ones beside the Shalimar, they can be made so straightway by the use of a bleach. Specialists attack this problem with different methods, but it can also be accomplished at home. Those who are hesitant about employing a bleaching preparation on the face need not have the same feeling about the stronger skin of the hands and arms, provided, of course, reliable preparations are used. There are various bleaches of varying strength to be had in liquid and cream form, and all must be applied exactly according to directions. One very simple bleach that can be compounded from drug-store ingredients consists of magnesia and powdered milk mixed in a paste, applied to the arms and allowed to dry. There are, too, preparations to conceal and gradually fade brown spots and other blemishes.

SLIMMER ARMS

When the hands and arms, smooth and white as could be wished, are too plumply cushioned with flesh, then the best course is to seek out a specialist in such matters or make use of one of the mechanisms designed for reducing. Of course, there are exercises, and if you have unlimited patience and persistence, they will eventually be successful. For those who are willing to class themselves in this category, some general directions for reducing the arms are listed at the end of this article.

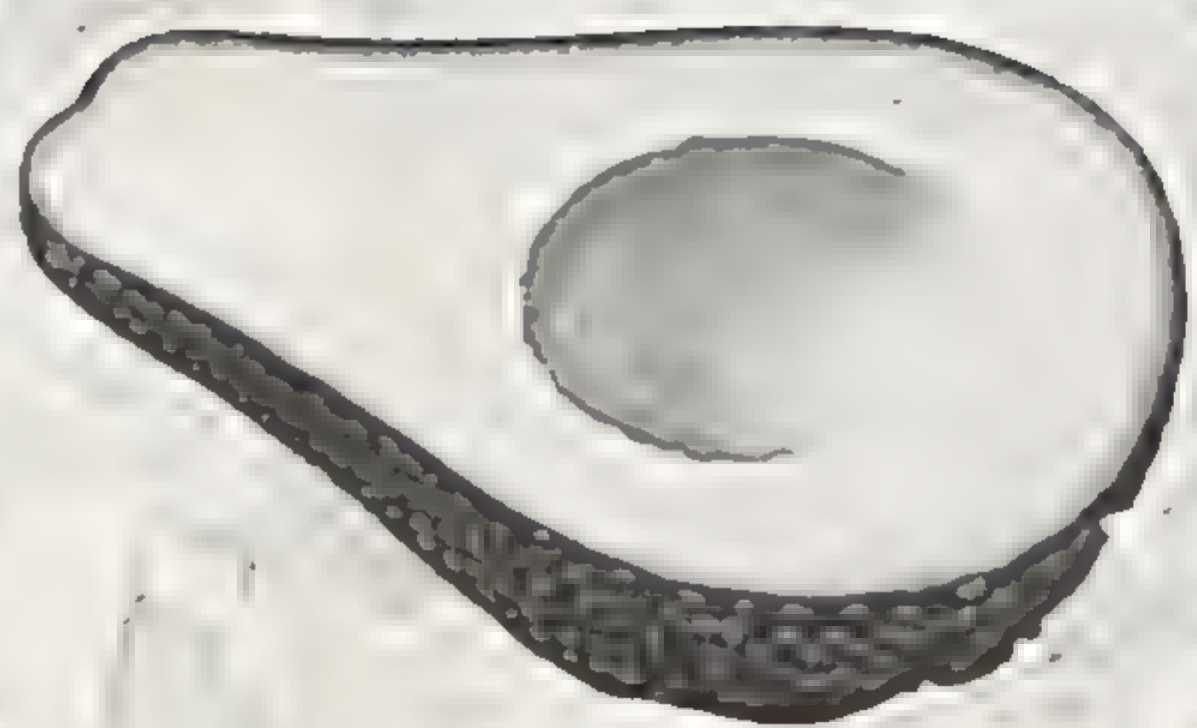
After the hands, together with the arms, have been exercised and softened and whitened until they are things of beauty in themselves, there are still tricks that can be tried in the way of make-up at night. One is to smooth on finishing cream, a special hand cream or the same fluffy cream that you use for your face. Also, there is a superb finishing lotion, which creates a mat finish that is infinitely more lovely by night than the natural sheen of the skin and has the admirable faculty of lasting until it is removed with soap and water.

For those who have the time and the inclination, a weekly or semi-weekly treatment at some specialist who makes a feature of this work is a sure investment in hand beauty. Primrose House, which (Continued on page 118)



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G R A S S L A N D S

(Continued from page 82)

horses may be breezed. The new race-course is here, between the highway and the Hall. But no trainers were allowed to school their horses over it before the initial running of the International Steeplechase.

The potentialities of Grasslands far outstrip its present character as a land over which to hunt. The property has the advantage of natural boundaries which a hunted fox rarely if ever crosses—Cumberland River on one side, houses and highways on the others. The terrain is open and gently rolling, and riding to hounds is infrequently stopped by frost. Though there are sufficient coverts, there are no large woodlands, and this allows good visibility. The limestone soil, which is well watered and drained, favours the growth of natural blue-grass, and, no matter how much it rains, the going never gets very heavy.

There is no more finished pack of American hounds in the world, I believe, than the one at Grasslands; nor a more finished huntsman than Charlie Carver, who, assisted by his son, Silvan, as first whip, and another Virginian, Rollins, as second, does his job with an uncanny knowledge and technical thoroughness that are a pleasure to behold.

THE ORDER OF THE DAY

The fiesta during the first week of last December gave one a real taste of the life. During this period of cumulative excitement, the usual day was something on the following order. One would rise at about eight, get into hunting-kit, and breakfast in the double dining-room of the Tavern. Here, the sideboards would be laden all morning long with drink and victuals of many kinds; glasses of orange-juice, coffee in thermos pitchers, several species of fruit, eggs, bacon, ham, sweetbreads, toast, rolls, and beaten biscuits. One helped oneself to whatsoever. Then, it was customary to motor over to Fairview to watch the 'chasers breeze or school. Hounds met each morning at ten-thirty, and there was always a rush at the last minute to jump into somebody's car and get to the appointed place on time. The field would usually get back to the Tavern between two and four; and there lunch would be—a delicious one—spread out on the sideboards just as breakfast had been. Conversation would be gay and fluent, for there were always innumerable incidents to talk about: so-and-so was late for the meet and took the wrong horse by mistake; the point was seven miles and not ten; a new shipment of horses had come in that morning; Silver Dawn was a good long shot; half of Middleburg was coming down with Jock Whitney and "Liz" on their private car.

The afternoon program was varied. There was sitting around, for instance. Or there was backgammon. Nobody did much letter writing, and reading, of course, was absurd. It was better to go out to the stables and have a look at what was there. Some of the crowd would repair to the hill back of the kennels and shoot at skeet or watch. There are two traps, one elevated on a tower and the other at ground level. The guns would bang

away for the rest of the afternoon, till it got too dark to see. Best of the shots were Laddie Sanford, Ira Richards, and Arnold Hanger. Bill Streett was up to his usual form, and everybody cheered whenever he hit a pigeon—everybody except Mrs. Austin Niblack, who couldn't have done it with any grace because she was only about four times as good as he was.

Then came tea-time, and one would force entrance into Julius Fleischmann's attractive little house across the road or take advantage of Ira Richards's hospitality. It didn't matter. Nothing mattered in those gay days. Wall Street was miles away, and so was one's sense of necessities.

Then came the hour of baths, and after that, somewhere between eight and nine in the evening, everybody would assemble at the Tavern for dinner—women in their smartest frocks, men in pink tails. This meal was always fun because all the new arrivals by the afternoon train would be there. As race day approached, the dinner-tables became larger and longer, until, on Thursday night, there wasn't room even for those who were the Thomas's guests. The bed situation became acute.

COSMOPOLITANISM IN TENNESSEE

Among those who stayed at the Tavern were Mr. Dick Danielson, editor of the *Sportsman*, and Laddie Sanford. Janey Sanford and Jo Forrestal made the best of it at Jorrocks Hall, where Mr. and Mrs. William du Pont also rested their heads. Jock Whitney's private car rested its Middleburg cargo on a siding at Gallatin. There were so many aboard that accommodations were a little pinched, so the owners, Bill Streett and Arthur and Caroline White, went trooping off to stay with John Gourlay, Governor of Grasslands, in whose new house they thought they could get a certain amount of worldly comfort, including nice baths. Nina Tabb, however, remained aboard, as did Mr. and Mrs. Harry Frost and Jack Skinner, who was to ride Waverley Star. Pilot Knob House (Junior Fleischmann's) harboured Mrs. Henry Yeiser, junior, and the Hangers. Mr. and Mrs. Greenhalgh had their house full, too. Mrs. Deering Howe stayed at Mrs. Jones's in Gallatin, and Mrs. Dunlin's château sheltered Mr. and Mrs. Austin Niblack; the Wolcott Blair party, and Mrs. Howard Linn. Nashville had its share of strangers, also—the Fletcher Harpers, for instance, the Plunket Stewarts, Mr. and Mrs. Stanley Reeves, and the happy trio, Mary K. Whitney, Kay Fuller, and Ivor Balding.

The South was there; the East was there; the West was there—American cosmopolitanism in the backwoods of Tennessee. It gave one an eerie sensation. Henry Vaughan had brought his grey topper all the way down from Boston; and right next to him stood Major Thomas C. McDowell, of Kentucky, breeder of two Derby winners.

The ball on Friday night was a curiosity of the first order. The old hall at Fairview had been whipped into a dancing shape in about a week. Mrs. Thomas's hunting and racing murals were on the (Continued on page 118)



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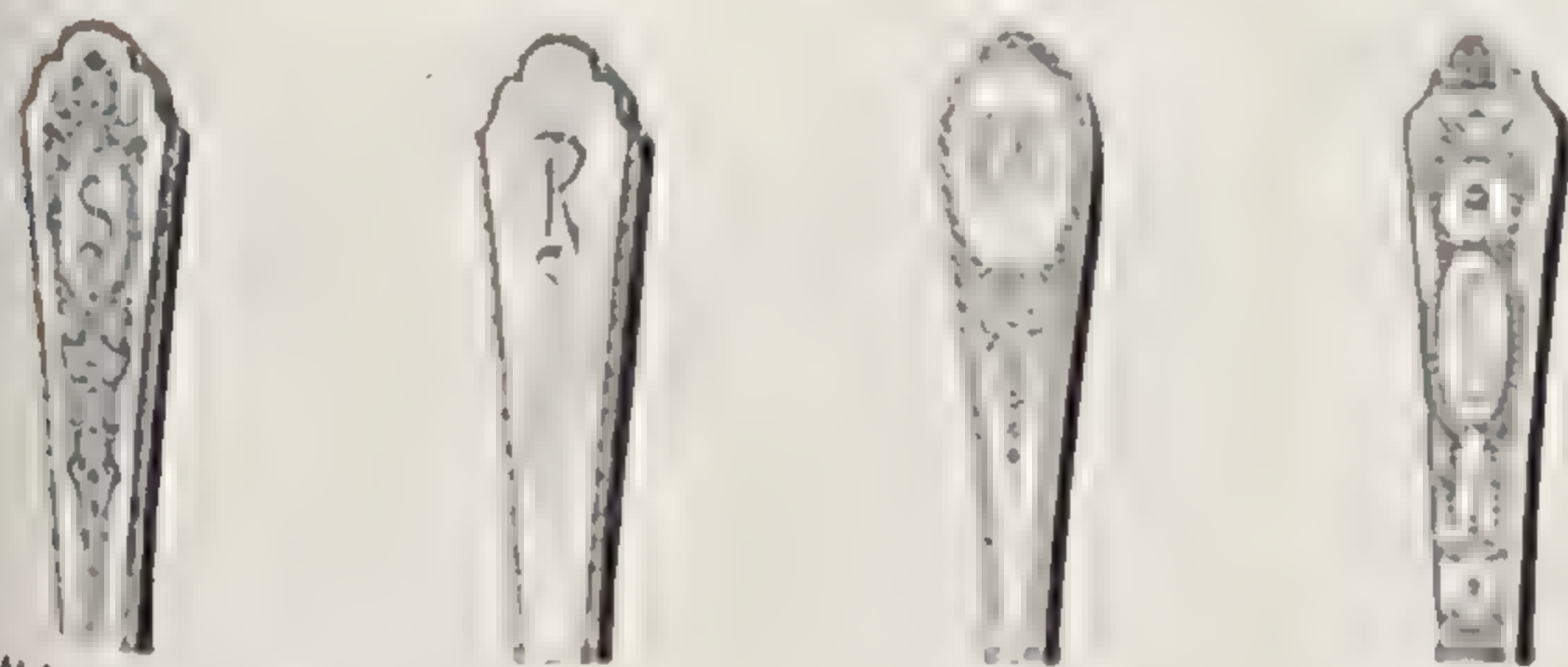
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GIVE BEAUTY A HAND

(Continued from page 114)

has a special hand and arm treatment, makes use of a delightful and soothing oil, known as "Smooth-skin," as well as a "Circulation Ointment," used in accordance with the sensitiveness of the individual skin, which is effective in improving the texture of the skin. Here, they remove any hard bits of cuticle at the elbow with a liquid wax, and, when you are going on to a party, they turn you out with the hands and arms of a goddess.

Peggy Sage, that great crusader for keeping beauty in hand, finishes each of the excellent manicures with a light hand massage and has a special hand treatment, in which, among many other features, an exercise is given to the knuckles of the hand (where the first sign of thickening is also one of the first signs of age). In this exercise, the hands are manipulated back and forth between the bones in a manner that is most efficacious in keeping them limber and is almost impossible to perform oneself.

Rose Laird directs the force of her treatment to peeling off the dead cuticle (which we refer in layman's terms as the "flaky" skin), so that the skin can breathe and function normally, as well as nourish itself. In this treatment, both a liquid and a greaseless cream bleach are provided, and both are as simple to use as they are successful in results.

Marjorie Peters, in her diminutive salon, works at the arms with the energy that a trainer might employ on his athletic charges. All of these specialists, and others of equal excellence, have inclusive series of preparations for the hands and arms, so varied that it is impractical to mention all by name here, but Vogue will be delighted to supply, upon request, the names of any specific preparations and the source where they may be obtained.

EXERCISES FOR REDUCING THE ARMS

1. Stand erect with arms stretched out at the sides at shoulder level. Bend both arms simultaneously, so that the right hand touches the left shoulder and the left hand the right shoulder. Resume first position, and repeat twenty times.

2. Stand erect with the hands at the sides. Swing the right arm in a circular motion from front to back as quickly and regularly as possible. Do this twenty-five times, then the same thing with the left arm.

3. Take setting-up exercises for the arms, tensing the muscles and stretching as hard as you can. One, arms upward bend, clenching fists; two, arms upward stretch; three, arms bend; four, arms sideways; five, arms bend; six, arms down. Repeat from ten to twenty times.

GRASSLANDS

(Continued from page 116)

walls. The room was packed and jammed—silk knee-breeches and white wigs. To me, the whole interest lay in the contrast—a poor old house, only fractionally reclaimed, seething with a riot of gay modern foreigners from almost every section of this democratic land except Tennessee. Finally, the orchestra left off, but a few dyed-in-the-wools staggered on till four or so under the influence, among other things, of four or five overalled and straw-hatted negroes with various instruments—one of them played a jug.

The next day was tense and misty. People got out of bed with an enthusiasm that was tempered with dudgeon. They had to get up. It was race day, and people had come miles and miles to see this race. Cars began to stream in through Fairview's gate. Then the outskirts of the course began to teem with human ants—hundreds of them. They rushed around the paddock, in and out of the Members' Enclosure, back and forth to the Canal Turn. The bookies began to yell, the cameras began to click, jockies tried to laugh, and owners became grim. The Members' Enclosure was impaled with white pickets, and in the centre was a great marquee with red and yellow stripes—the Grasslands Hunt colours. Banners bore these colours, and the flags, too, which, mounted on beacons, marked the course. And out in front lay a great sweep of country, spotted at intervals by long white wings and dark hedges. It was all too good to be true—a picture unprecedented in America. Tension was increased by the wet ground, the mist, the overcast sky, and the chill. The patrol judges sat on

nervous horses and talked to women who sat on shooting sticks. Then the blanketed entries came into the paddock. There was not much time now. The parade to post was a gorgeous sight—seventeen thoroughbreds bearing the colours of their owners, the hopes of their backers, the hearts of their riders. There was a long pause as they filed across to the middle of the course. The horses got into line. Then they broke. And you know the rest.

Credit should go in many directions for the development of Grasslands and for the show that was put on there last December; but the heart and soul of the whole business is Joseph B. Thomas, Esq. Under his inspiration, a great country has been opened up for hunting. Stabling has been built for about three hundred horses. Accommodations have been created for a large number of people. A gorgeous steeplechase course has been built—the finest in America. Nothing was spared to have this course as near perfect as possible. Only a day before the race, somebody hinted that the wings on one of the jumps seemed a bit short. The next morning, they were long enough to keep a field of insane mules from running out. The King of Spain gave a gold cup, to be presented to the winner of the race. Nineteen horses (three direct from England) were brought from great distances to start at the new meeting. And no guest who went to Grasslands will forget the hospitality and kindness extended him under circumstances which must have been most trying for those who were at tempting to do a thousand things at once.



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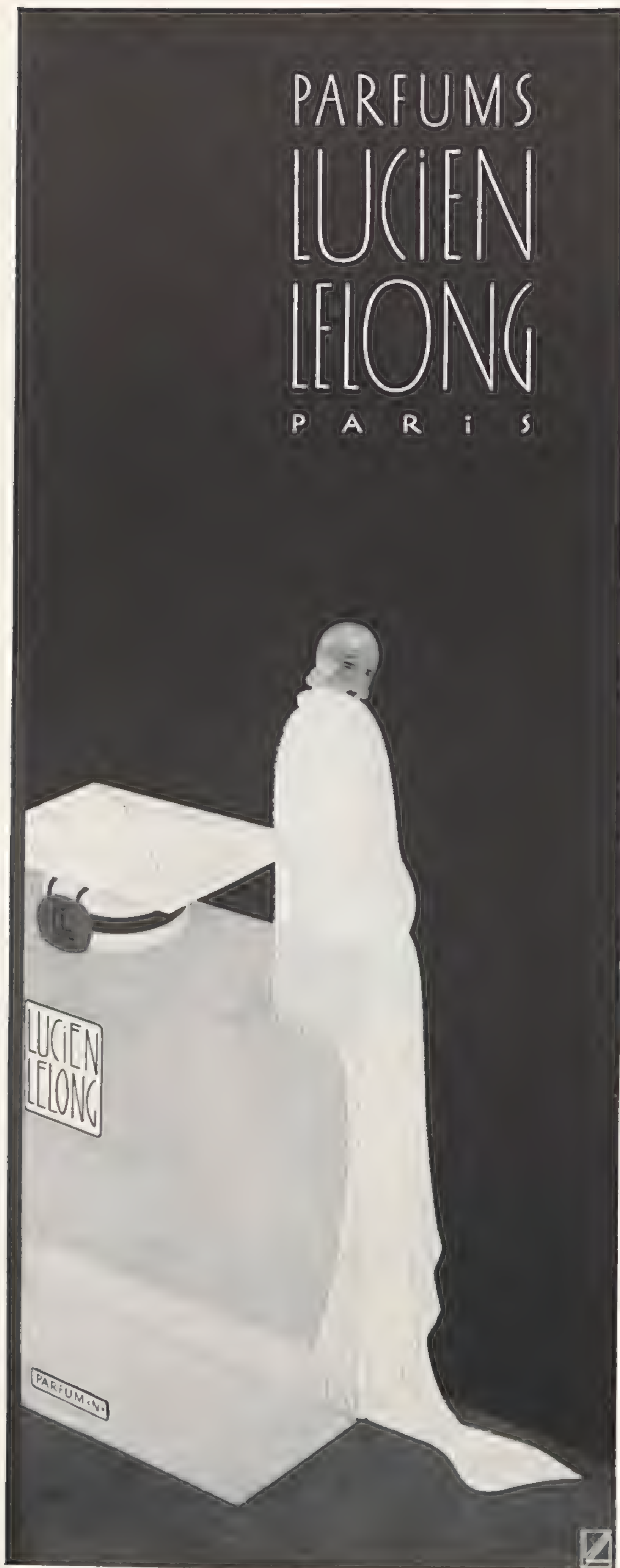
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AFTER LONDON, NEW YORK

(Continued from page 71)

no need for tentative inquiries on points of etiquette. Take comfort, all of you who, wishing to be correct, have written our editor asking from which side of the chair the dinner-table should be approached and which French words should be pronounced as English. Be calm and be yourselves, for to behave now is to be completely natural. Life is difficult and crowded enough without doilies. There must always be too many restrictions, but, with the new code of manners, much is simplified, with the result that we have energies to spare. When we are

called upon to appear in formal mien nowadays, the occasion suddenly takes upon itself a magic, and we doubly appreciate the artificial delights of elegance. During the preparations, we experience the unusual and the unexpected excitement of that first Christmas party of the year when, as a child, the extra steaming and extra scrubbing and the silk stockings were preliminaries to Paradise.

(Mr. Beaton's eye-view of the Western world will continue in the next issue from Palm Beach, the April first number of Vogue.)

SEEN ON THE STAGE

(Continued from page 108)

"modern" in Empire gowns, shirt-waists and skirts, and what-not; Miss Le Gallienne dresses her in the mode of 1875.

Henry James's comment on the play, forty years ago, said everything and holds to-day: It "remains in its combination of freshness and form and of the feeling of the springtime of life, a singular, an astonishing piece of work," he wrote. "... Blown about the world at a fearful rate, the story has never lost its happy juvenility, a charm that nothing can vulgarize. It is all champagne and tears, fresh perversity, fresh credulity, fresh passion, fresh pain. It carries with it an April air." No matter whether well done or badly, it retains "a great place among the love stories of the world."

Eva Le Gallienne holds to the greatest tradition by being independent of tradition. Her Marguerite is fragrant, delicate, powerful, iridescent, playful, pathetic, tender—beautiful and complete. She makes even the scene with Armand's father—the only one in this play for all periods that is really dated—ring true; the reason for Marguerite's abnegation does not appear artificial because, as the actress speaks the lines, they are an integral part of the character's fabric.

On the opening night, Miss Le Gallienne was given an ovation such as few performers in our theatre have been accorded. For fully fifteen minutes after the final curtain, the audience shouted its appreciation. Three times, the house lights were turned on and had to be turned off again; she was compelled to take at least a dozen curtain calls and, finally, to express her appreciation in words.

The other principal players, except Leona Roberts, are not particularly good. But were they much better, because of the star's brilliant performance, theirs would lack lustre.

"ANATOL"

Bela Blau likewise is sponsoring a revival—"Anatol," Schnitzler's Don Juan who belongs to the Vienna of the Lehar and Strauss waltzes. Joseph Schildkraut in the title rôle fails to catch its essence. He is mannered, self-conscious; the aroma both of Ana-

tol and his background escape him. He has not the allure the part cries for. Walter Connolly's Max is hearty, true, if a little heavy. Like the star, the direction resorts frequently to trickery.

Of the six girls whom Anatol loves between eight-thirty and eleven, Patricia Collinge as Gabrielle is easily the most entrancing; in the few minutes allotted her, she more than compensates for the production's numerous shortcomings—through her art, the brief scene under the bridge becomes almost a full, rich evening. Miriam Hopkins as Mimi is as always lovely, charming; she overplays possibly from a generous striving to cover up Schildkraut's deficiencies.

Five of Jo Mielziner's sets are beautiful. They evoke a wistful nostalgia for the Vienna that was and is no more.

"AS YOU DESIRE ME"

"People and books have only the life we give them in our thoughts," says one of the characters in "As You Desire Me," Pirandello's latest play to reach our stage. That may be considered his "idea." And the idea of several of his earlier dramas. His presentation of it this time is too vague for the theatre, as baffling to an audience as Einstein's discoveries to the non-scientific mind.

The person about whom everything revolves is called in the program simply "The Unknown One." She remains unknown throughout. Judith Anderson does all that can be done with an impossible part.

"YOU SAID IT"

"You Said It," subtitled, "The Sweet and Hot Musical Comedy," is a flat affair about undergraduates, which suffers by comparison with "Good News" that Schwab and Mandel produced two years ago. Lou Holtz, the featured player, uses much of his well-liked vaudeville material, but it is more effective in the two-day houses. A talented Polish girl, Lyda Roberti, and the dancing of the Slate brothers and of Kendall Capps give the piece its only value.





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SORROWS OF THE SUPERSTITIOUS

By PRINCESS ALEXANDRA KROPOTKIN

OPENLY, shamelessly, I confess my foolishness. I am superstitious. I knock wood. I believe, "See a pin and let it lie, before the evening you will cry." I avoid thirteen. On Friday, I watch my step. When I cook, I never stir with a knife for fear of "stirring up strife." All these unreasonable things I do and dozens more, and it amuses me to see how many other people have their little superstitions, too, even those who think they have none.

Every one is superstitious somehow. Don't tell me you're not, because I know better. If you are frank about it, no doubt your friends and relatives laugh at you and call you silly. Never mind. You're in good company. Plenty of prominent, successful people are equally foolish on the subject of superstitions.

The late Lord Northcliffe, famous British newspaper magnate, performed superstitious rites with a devotion that was almost fanatical. Lord Northcliffe was particularly careful about the moon. According to England's code of lunar lore, the new moon never should be seen through glass, and beholders of new moons must turn silver coins in their pockets. Lord Northcliffe believed misfortune would surely blight him and his enterprises for a month unless he obeyed those rules to the letter. But, since he did not trust his own memory, he organized an elaborate system to prevent accidents. Every month, his valet watched for the new moon. When it first appeared, the servant sought the master, interrupted whatever conference or party was in progress, and delivered this solemn announcement:

"Your Lordship, the moon!"

Northcliffe would then jump up with his eyes shut tight, would lean upon his valet's arm, be led outdoors, be shunted around to the proper position. At a whispered word from his valet, the mighty publicist opened his eyes, jingled his shillings, and blinked up fearlessly at the mystic crescent in the sky.

AN EDITOR'S FOIBLES

A well-known New York editor of my acquaintance belongs to the group who decry popular signs and omens, yet succumb to the lure in their own way. One day, he jeered at my superstitious reluctance to talk business with him on Friday. "Shame on you," he said. "Here you go writing about the 'modern woman' and falling for such old trash at the same time."

"Will you cross your heart," I asked him, "and swear you haven't a single superstition?"

"Why, I—" he started to assert vigorously, but broke off with a chuckle. "You've got me," he admitted. "I have two of them."

Though he practises none of the standard superstitions, he has invented a couple of his own. First, he always puts on his right shoe first for luck. Second, being a yachtsman, he wears "port and starboard" garters, a red one on his left leg, a green one on his right. Somehow, he has come to believe this seafaring colour scheme is lucky.

Few of us feel compelled to invent our own private superstitions. Usually, we have inherited more than enough left-over ones from earlier generations. New ones are rarely needed. On the contrary, we superstition addicts have to cultivate self-control and temperance. Wherever we go, fresh superstitions beguile us. Our danger is our weakness for collecting them. Surrender to that habit, and life soon grows too complicated for comfort. Mere existence becomes a bewildering tangle of occult rules and regulations, especially if we travel. In parading these sorrows of the superstitious, I do not intend to cite each and every one on record; such a catalogue would fill many volumes, for it's amazing how even a single superstition like the one about spilling salt has bred large families of variegated offspring.

All of these salt myths of ours had their beginnings in remote antiquity. Alchemists of the Middle Ages used to think salt was an incorruptible element. Hence, it was taken as a symbol of peace and friendship. In the original version salt spilled at table foretold a quarrel. To break the spell, the person towards whom the salt spilled at once removed his right hand from the hilt of his dagger, pinched up a little of the spilled salt, and tossed it nonchalantly over his left shoulder.

SALT SUPERSTITIONS

Here in America, you still throw a pinch over your left shoulder unless you chance to be a three-pinches-to-the-right dissenter. Dutch salt spillers hurl it over their heads. In Roumania, the raggle-taggle gipsies won't even wait to spill it. They throw it away on purpose. When pitching camp, they sprinkle salt on the ground to bring them luck and prosperity. Pepper, not salt, is regarded as the unlucky condiment to spill in Roumania; whereas, in England, spilled pepper enjoys the reputation of making you fall in love.

Using salt at the cook-stove, a pinch put back in the box keeps the wolf from the door, so they say, while a double helping of salt taken by accident predicts marriage. But if you're desperately anxious to wed, spill the sugar instead of the salt, for sugar is looked upon as a great match-maker. Better still, tip over a glass of wine. Wet your finger in the puddle, then dampen yourself behind the ears. I'm told that's a sure-fire device for setting wedding bells a-jingle.

I have encountered nothing luckier than a sprained ankle and a week in bed in connection with falling down-stairs. Falling up-stairs, however, has its portent. To climb the stairs behind some one who stumbles guarantees your marriage within a year.

Whatever you do, don't stub your toe when you have important plans under way. If you should, go right back and step over the place where you tripped, or your schemes will be doomed to failure.

If signs and omens mean nothing to you, even a short walk around the block may (Continued on page 120d)



A Spring Coat and Dress
in the American Manner

Original Creations by Sally Milgrim faithfully express those casual, youthful qualities which set American Fashions apart from their Paris compeers! Soft dove-grey wool and cloud-like grey fox, for instance, are used in a Milgrim coat, against the light blue of an accompanying crepe frock. The Milgrim collection of Fashions for Spring—now complete — is representative of the American viewpoint and, in the spirit of today, is most conservatively priced!

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THE SPIRIT WITHIN

The Spirit within Is the Power
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ELIZABETH ARDEN'S success
Springs from her deep Spirit of Love
for Beauty.

The result of that Activating
Force Is enclosed in every Bottle and
Jar bearing Her Name,
The Uncontaminated Vital
Products Which ensure the Preservation
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Their contents are not only
Pure, but Proven. Use them Wisely
and Fearlessly.

As you break the Seal of
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Efforts on Woman's Behalf greets You
In the Delicate Aromas and
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Her Triumph against the Ravages of
Time.

The Results of Her Victorious
Battle for you ELIZABETH ARDEN puts
at your service.

TO KEEP YOUR SKIN SOFT AND CLEAR IN
THE SPRINGTIME USE THESE PREPARATIONS

● ARDENA VELVA CREAM...A delicate cream
that smooths and refines without fattening.
It keeps the skin soft and fine-textured—
velvety. Specially prepared for sensitive
skins. \$1, \$2, \$3, \$6.

● VENETIAN ORANGE SKIN FOOD...A rich
cream that rebuilds the tissues, keeps the
skin full and firm and helps round out lines
and hollows. Indispensable for a thin face.
\$1, \$1.75, \$2.75, \$4.25, \$8.

● VENETIAN ANTI-BROWN SPOT CIRCULATION
OINTMENT...A creamy, tingling ointment
which stirs the blood, flushes the skin and
brings new life to the cells. It is help-
ful in erasing freckles, tan, sallowness and
skin discolorations. \$2.50, \$5.

● EIGHT-HOUR CREAM...A highly medicated
salve which brings rapid healing to rashes,
colds, open eruptions and burns. It is
also effective in bad cases of sunburn.
Eight-Hour Cream is so named because it
heals so quickly. \$5.

● SPOTPRUF LOTION...A highly effective
healing preparation that is ideal for day-
time use. In addition to its medicinal effect
it is very softening to the skin and gives a
smooth, silky appearance. \$3.

● SPOTPRUF CREAM...This overnight prepa-
ration includes all the healing properties
of Spotpruf Lotion. Pat a thin film of Spot-
pruf Cream on the affected areas. For a
pimpled skin, use Spotpruf Lotion and apply
Spotpruf Cream with gentle pats immedi-
ately afterward. \$5.

● VENETIAN AMORETTA CREAM...A delight-
ful protective cream, soft and fragrant.
Smooth it on face and neck under powder.
It gives the skin a becoming finish. Prevents
roughness and windburn. \$1, \$2.

● ILLUSION POWDER...A pure, vaguely
scented powder for those who demand the
extreme of quality. Tints: Illusion shade,
Rachel, Mat Foncé, Ocre, White, Minerva,
Banana and Poudre de Lilas (a new mauve
shade for evening) \$3.

ELIZABETH ARDEN

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Thoroughbreds!

Ancestry tells . . . and that's why each Bijou stocking dates its beginning in that small corner of Japan where the very finest and most costly pure raw silk comes from.

Precious silk from Japan—the loveliest of colors styled in Paris by Grison—made with minute care in America—could any stocking have a finer heritage? . . . Wonderfully sheer, with a dull beauty smart women appreciate.

Sheer—Chiffon—and Service Weights . . . \$1.95—\$1.65—\$1.35.

BLUE LINE HOSIERY MILLS, INC.
New York Office and Salesroom — 267 Fifth Avenue
Mills—Denver, Pa.



SORROWS OF THE SUPERSTITIOUS

(Continued from page 120b)

be charged with good or evil. Watch out for black cats, hunchbacks, wooden legs, white horses, dappled horses, parsons, and red-haired women.

A jet black cat scoots across your path. Lucky or unlucky? That depends. Should the inky feline come to you uncoaxed, fortune will smile. Should tabby turn a disapproving back upon you, woe betide! But before you rush to hope or despair, be certain your cat is unqualifiedly black. Diluted ones don't count.

Here comes a hunchback. Run home for your umbrella. A hunchback on the sidewalk presages rain. Touch his hump, and the sunshine of prosperity will brighten your affairs. When you see a man with a wooden leg, a surprise is in store for you. Joy rides to you on dappled horses—whatever you wish will come true if you manage to lick your forefinger and dab it behind your ear before you spy the dappled horse's tail.

BAD AND GOOD LUCK

White horses? Not so good. They should be spat at. Seen in the morning, they mean disappointment, though you may dodge the harm by glimpsing a red-headed girl before your white horse trots out of sight. Innocent as they seem, parsons are worse luck than white horses. Seeing a parson also prophesies disappointment, and the red-haired woman cure is not supposed to work where parsons are concerned.

In Europe, the chimney-sweep and the onion pedlar are greeted with delight by the superstitious. Both are considered very lucky. Meeting the onion man calls for no special ritual, but three low curtsies must be dropped when the chimney-sweep appears.

Though circumstance has never compelled me to stand up in the aisle of a crowded London omnibus and curtsy when the bus rolled by a chimney-sweep, as did a friend of mine, I have faced the dilemma of meeting three sweeps in a row on Bond Street, London's rue de la Paix. En route to a dressy function, I was in full summer regalia, white and billowy. Obviously, the three sweeps had just emerged from three ultra-sooty chimneys. They were the blackest sweeps in the sweepdom, and the most amused. Knowing full well their power over superstitious ladies, they obliged me voluntarily by drawing themselves up in a grimy, grinning row, while hastily and with exquisite embarrassment, I performed my nine genuflections in front of them.

It is curious to note how the smudged, unbeautiful chimney-sweep has been established by superstitious minds as a messenger of benefaction; whereas the peacock, lovely as he is to the eye, has been definitely associated with misfortune. No one knows just why chimney-sweeps are considered lucky, but the connection between peacock feathers and malevolent fate traces its origin to old Chinese folk-lore. Here is the story as it was told to me by Mr. William Beebe, prominent naturalist and author.

Once upon a time, our now gaudy peacock was plain white all over. But,

one day, he provoked the wrath of the gods by disobedience. To punish him, the celestial deities commanded that the seven deadly sins be painted on his tail for all the world to see. Since that time, his tail-feathers have glowed with the red eye of anger, the green eye of jealousy, and the yellow eye of lust. Brilliant and ornamental as these symbols of sin may be, they make peacock feathers so unlucky to have around the house!

There are probably no superstitions more persistent, through all lands and ages, than those of the "evil eye." Quite recently, the notion raised its serpent head in the state of New Jersey, where the murder of an aged man seems to have been motivated by his neighbourhood repute as a practitioner of the evil optic.

This old form of demonology rarely crops up in America or England now; yet in Italy, even among the most cultured of black-shirted patriots, it flourishes to-day as hardily as ever it flourished in any bygone era when Italians wore doublets and motley.

Right now in Rome, a number of celebrities are secretly dubbed "malocchio." *Malocchio* means "evil eye," and the powerful effect of that stigma in whispering campaigns is still being used for political purposes by Italian factions, not excluding the *Fascisti*.

Prince Umberto, heir to the throne of Italy, is said to be one of the victims whose popularity has been made to suffer by this crafty exploitation of the superstitious. Curiously enough, Italians also fear the eye of Alfonso XIII., King of Spain. When Alfonso last rode through Rome, many avoided him, some sent their children out of town for safety, and some even hinted that Mount Vesuvius (active at the time) had been bewitched to eruption by the disturbing influence of the royal Spanish orb.

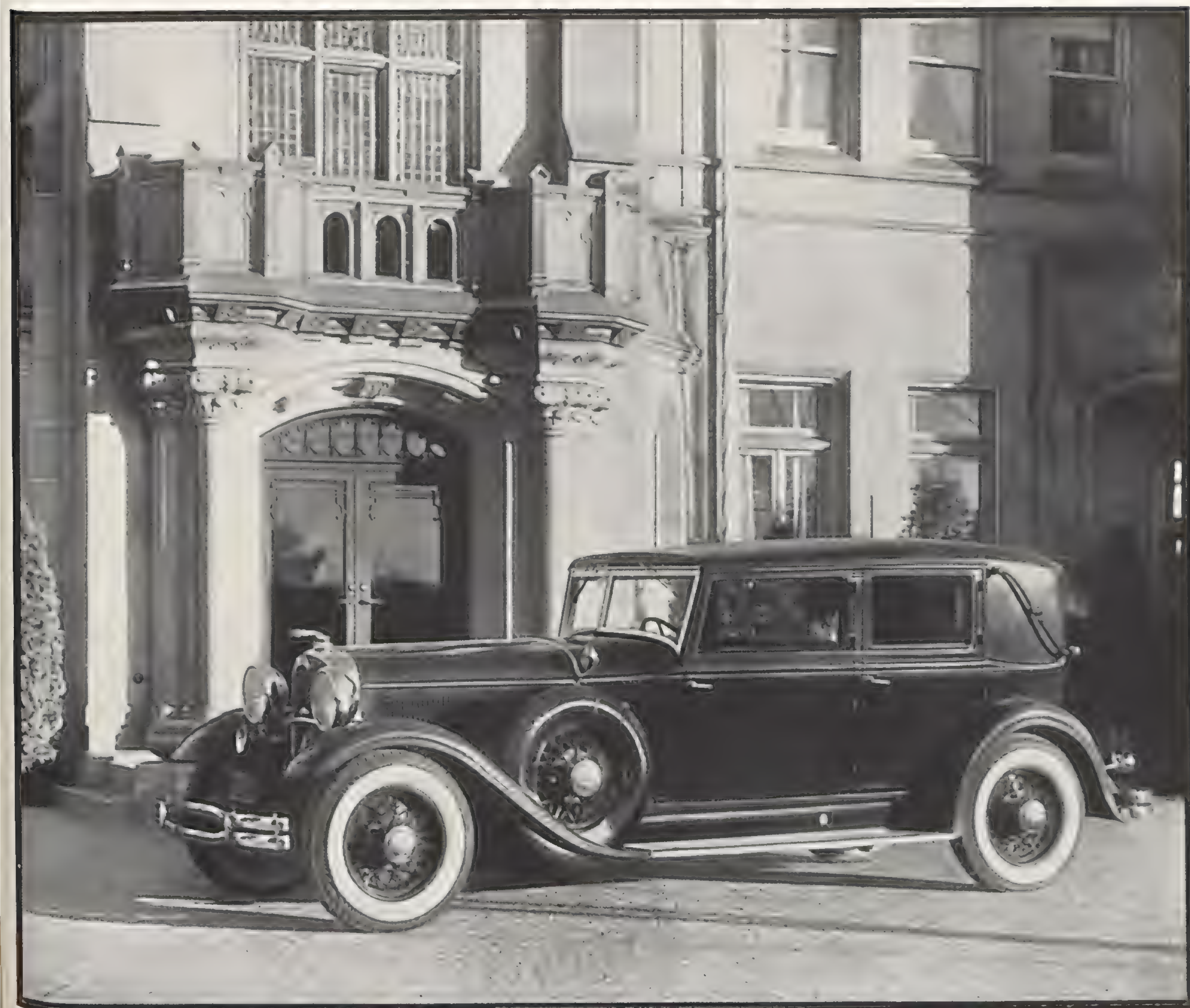
Pope Pius XI. is now taking measures to eliminate these mischievous ideas. By his order, the College of Saint Anthony in Rome has appointed a committee to combat the "evil eye."

Napoleon I. felt the spell of superstitious Italy. His valet, Constant, tells how, during one of the Italian campaigns, Napoleon broke a mirror hanging over Josephine's portrait, and how he sent couriers galloping all the way to Paris and back to assure himself of her safety.

BAD LUCK THROUGH THE LOOKING-GLASS

The saying that seven years' bad luck attends a broken mirror is well known everywhere. Some also claim that death goes with the malediction. Apropos of mirrors, in Russia, we have the inconvenient faith that when two women look in the same glass at the same time, one will usurp the other's lover. Imagine the bumper crop of triangles to be raised in Pullman car dressing-rooms when America imports this superstition!

Pigs and Pullman cars have little in common; nevertheless, a fine business opportunity awaits the farmer who starts keeping pigs in railway stations for travellers to gaze upon at so much per gaze. According to superstition, the (Continued on page 122)



THE NEW LINCOLN JUCKINS TWO-WINDOW BERLINE

B E A U T I F U L L Y F I T

AN OWNER'S pride in a new Lincoln is entirely justifiable. More than merely a luxurious means of transportation, this valued possession stands as an indication of good taste that is inherent and discriminating. It evidences an appreciation of mechanical excellence in a motor car.

Only the most skilled automotive designers have created the new Lincoln. Lithe and fleet-looking, its graceful, sweeping lines reflect a perfect blending of beauty and engineering fitness. Spacious, rich in finish, exquisite in equipment, to the most minute detail the new Lincoln appears what it is—a motor car of distinguished character.

Eager power flows smoothly from the new Lincoln engine, and it is remarkably quiet. Free-wheeling brings a sense of exhilarating pleasure to driving the car. Gear

shifts are exact and quiet. Back and forth between second and high speeds, shifts are made without disengaging the clutch. The long wheelbase of 145 inches, the wide tread, long springs, and lowered center of gravity—these new features combine to make Lincoln motoring peacefully relaxing and comfortable.

As an owner of a new Lincoln you can demand the utmost of your motor car with the knowledge that you will receive a service that is gratifying, that knows neither years nor seasons. Such enduring satisfaction is the direct result of the company's policy, with the backing of the entire Ford organization—to make each Lincoln as nearly perfect a motor car as it is possible to produce. Prices of the new Lincoln range from \$4400 up, f.o.b. Detroit.

Mrs
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KREPE TWEED

... handknitted ... one of the new effects in our collection of sweater suits for Spring ... A lace-knit scarf of the same tweed chenille is smartly worn with the model sketched.

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SORROWS OF THE SUPERSTITIOUS

(Continued from page 120d)

sight of a sow with a litter of piglets is said to augur a pleasant and successful journey.

Pigs or no pigs, take care to begin your globe-trotting on an auspicious day. Sailors scowl at Friday—so much so that many large transatlantic passenger ships scheduled to sail on Friday do not put to sea before midnight. East Indians favour Monday for travel; whereas Russians consider all Monday enterprises foredoomed to defeat.

One Sunday evening, not long ago, I talked with Alexander Kerensky—talked about the fall, in 1917, of the Russian Provisional Government of which he had been the head. Kerensky was preparing to write his memoirs of that period. He planned to begin the book that very night. Such an important task, he said, must not be started on unlucky Monday. I could scarcely credit my ears.

"You don't mean to say you believe that old fairy-tale?" I exclaimed in astonishment.

"But, of course," he replied. "Wasn't the Provisional Government formed on Monday? Wasn't that why it fell?"

Named after the moon, Monday has naturally come to be invested with all sorts of lunar influences. In olden times, certain Mondays were singled out as being particularly unlucky. They were the first Monday in April, the second in August, and the last in December. However, Monday is deemed a lucky day on which to be born—for girls, anyway. An old rhyme says:

*"Born on Monday, fair of face.
Born on Tuesday, full of grace.
Born on Wednesday, sour and sad.
Born on Thursday, merry and glad.
Born on Friday, worthily given.
Born on Saturday, work hard for a living.
Born on Sunday, never know want."*

Even the thrifty Scot, with his love of a bargain, dislikes driving them on one day of the week. The day varies from year to year, since it coincides with the day on which comes May third, or "Dismal Day," as the Scotsman woefully calls it.

Days that have brought private sorrow or calamity in the past are generally considered unwise days to choose for launching new business projects. Among Jews, Wednesday is thought lucky for new ventures. The sun was created on Wednesday, so the Talmud says. Turks believe the thirteenth, fourteenth, and fifteenth of the month are lucky days. Spain picks on Thursday. "Don't marry, go aboard a ship, or leave your wife at home alone on Thursday," say superstitious señors.

Friday stands as the most unpopular day of the week. No really superstitious person cares to move into a new home on Friday. English devotees refuse to turn their mattresses, pare their nails, or don new clothes on Friday. Charles Dickens was an exception. He called Friday his lucky day. Friday's sombre significance has descended to us from the day of the Crucifixion.

Saturday appears to be exempt from superstitions, but the Sabbath finds

Frenchmen and Hindus in accord. The former hail Sunday as an excellent day for all kinds of gay adventures, while the latter say it is auspicious for planting trees or starting to build new homes.

As an insurance policy against hard times, a charming old English superstition bids us have a basket of provisions waiting in our new house before we move in. Here are a few more hints for superstitious housekeepers.

TO AVOID ILL LUCK AT HOME

Along with your new ice-box and your self-starting coffee percolator, be sure to install a cricket on the hearth for luck or a sturdy, robust fly that will give you domestic happiness by staying alive all winter. You need not go in for spider breeding, but "if you wish to thrive, let spiders stay alive," and, above all, don't kill white ones.

Foremost among indoor prohibitions is the placing of hats on tables or beds. Don't put your hat on the table. You won't have money if you do. Don't put it on the bed, either. That means departure. The day Napoleon III. lost his throne, his empress, Eugénie, entered her bedroom nervously and flung her bonnet on the bed. "Oh, Your Majesty," cried one of her ladies in waiting, "now you'll leave this house forever!"

Add these household superstitions to your list:

Cutting shortbread severs a friendship. Washing your hands in the same water with another person causes a quarrel unless you "cross" the water. Don't take turns pouring tea at the same meal, or you'll have a falling out. Don't sit at a corner of the table; it means seven years' unrequited love. Be careful to whom you hand a saucer with two teaspoons on it; that predicts marriage or babies. Never open umbrellas in the house.

If your ears burn, some one is talking about you—"your right ear, your mother; your left ear, your lover." If your nose itches, you're going to kiss a fool. When the door-bell rings a duet with the telephone, a parting will follow, as it will if you spill dried beans or pease. Never say goodbye twice. Never shake hands across the threshold. If, after leaving, you return for some forgotten thing, sit down and count ten. Butter-fingered folk should never be lonesome—not if they drop the cutlery. A knife on the floor means a man at the door. A fork brings a lady visitor. A spoon denotes disappointment. Take care what kind of plants you keep in the house. Never have hawthorn or Jerusalem cherries in the rooms. Maidenhair ferns also are unlucky, and little chicks won't hatch near primroses.

The flowers that bloom in the spring cause some strange superstitions. Here's one for prohibition agents: March marigolds make men drink. In fact, they make men drunk, for gazing on their petals raises a mighty thirst. Eye doctors should investigate this one: picking flowers before they're in full bloom gives you a sty in your eye. Nine pease in a pod promise fortune. Of course, you know all about four-leaf clovers, but, perhaps, you haven't heard (Continued on page 124)



● Notice: Doctor Marcel Von Wertaur requests that women will please not come to his laboratory to buy Velo-Derma. He has none for sale there but has appointed The Velo-Derma Company, 105 East 29th Street, New York City, sole distributors for the world

AN EXPLOSION BROUGHT FAME TO THIS YOUNG CHEMIST

How Marcel Von Wertaur discovered by sheer accident that his
Formula 770 could make skin grow young

● Fate plays strange pranks.
Some of the most significant discoveries of the world have been the result of pure accident.
Less than a year ago Marcel Von Wertaur, Heidelberg graduate, was known only to a small circle within his chosen profession as a brilliant young research chemist. Cosmetics were entirely out of his line. Then one day a test tube exploded and women everywhere began to hail him as the discoverer of Velo-Derma, and his formula 770 became the most talked-of youthifier of our times.
Suppose we let Von Wertaur tell his own story:

How I happened to create Formula 770
On March 7 of last year I was working with some very powerful acids when a retort suddenly exploded and covered my hands with its searing contents. As you may already know, all chemists, when working with acids, keep a lye solution handy in case of accident. Lye neutralizes the action of acid and frequently prevents a nasty burn.
On this occasion, because my lye solution had stood so long, it was excessively strong, and when I plunged my hands in it, the lye over-balanced the action of the acid and left my hands corduroyed with wrinkles.

I immersed my hands in 770
In another container on my table was formula 770 (Velo-Derma), a new organic reagent which I was using in another experiment. Knowing it was harmless and would be cooling, I hastily dipped my hands into the receptacle. Imagine my astonishment when I withdrew my hands, to find the wrinkles entirely smoothed out and the skin white and normal.

Mrs. S. pays a visit
Thinking nothing more of this at the time than to jot down a memorandum of the incident for future safety, I went about my work.
A few days later, an acquaintance, Mrs. S., dropped in at my laboratory to make a call. Over a cigarette she complained at the complexities of her daily beauty treatments and asked me why I didn't invent a cosmetic that would do the work of all the others.
I told her cosmetics were out of my line. Then, suddenly, I remembered experiment 770 and told her the story. Interested at once she begged me to give her a

vial. I did so, but told her that its cost was prohibitive for popular use.

Then the trouble started

Perhaps a week later, Mrs. S. telephoned. She simply had to see me. She was so excited she could hardly talk. She arrived breathless, her hands filled with bits of paper.
"Look at me, Doctor, look at me!" she exclaimed excitedly.
I had no idea what she was talking about.
Finally, I pieced out her story. It seems she had taken my suggestion seriously and used my experiment 770 as a skin treatment with what were evidently remarkable results.

By word of mouth it had gone around that a sensational new beautifier had been discovered, and her friends had commissioned her to get some for them at any price. The bits of paper were checks. Nothing would do but I must stop everything and make enough 770 to fill her orders.

"But my dear lady," I told her, "in the first place I am not a beauty doctor and, in the second place, this formula is far too costly for any commercial purpose. It would have to sell for at least \$10 an ounce."

"Don't be absurd," she said impatiently. "Women will pay that gladly for a preparation that will really do the work as this does. Besides, you have to use such a tiny bit, it wouldn't really be expensive. You've simply got to make enough to supply these orders." She thrust the money in my hands.

Women made my life miserable

That was only the beginning. Since that day my regular work has been at a standstill and I have been busy day and night trying to keep pace with the demand for Velo-Derma.

Finally they heard about it in a great New York department store and the buyer searched three weeks until she located my laboratory and placed an order.

Soon other New York department stores followed suit.

Women flocked here with checks in their hands. There was always a line of limousines at my door.

How so many people heard about it I have no idea, but my telephone rang incessantly until I had to change my number.

The New Yorker sent a young woman to see me; she wrote about Velo-Derma in the magazine. Harper's Bazaar and Vogue were next.

When these articles appeared orders started

to pour in from out of the city. Telegrams came from San Francisco and Hollywood. I even received a cabled order from Scotland. I couldn't imagine what had happened. The whole world seemed to want Velo-Derma.

I appoint an agent

Without my spending one penny in advertising, without ever once putting my foot inside a store, the demand for Velo-Derma soon grew to where I could no longer handle it.

I had either to get rid of Velo-Derma or give up my real work. I chose the former.

At the advice of my lawyer, I got in touch with a group of individuals here in New York who are experienced in business. I have made an arrangement with them whereby they are to pay me a royalty on every bottle and take over the whole responsibility. I have agreed to supervise the manufacture. I can do that and still have time for my research.

So if you want Velo-Derma, and your favorite department store cannot supply you, please do not come to see me. Fill out the coupon and my agent will supply your needs.

How to apply Velo-Derma

Velo-Derma is extremely simple to use. A very few drops should be applied to the face by pressure with the fingers, after the make-up has been taken off at night and before it has been put on in the morning. Mrs. S. says it is quite effective in actually erasing wrinkles, especially if applied with heat. Her way is to wring a hot towel as dry as possible and apply over the Velo-Derma for five minutes. I can understand chemically why this might be helpful.

Mrs. S. says Velo-Derma not only removes wrinkles, but does the work of muscle oils and astringents and is quite the best powder base she has ever found.

I cannot vouch for these things, but hundreds of unsolicited letters from women enthusiastically bear out her statements.

You can prove it for yourself if you like. Velo-Derma is on sale at the better department stores.

Velo-Derma comes in \$10.00 and \$25.00 flocons. It is economy to buy the larger size.

USE COUPON IF STORE CANNOT SUPPLY VELO-DERMA

THE VELO-DERMA COMPANY
105 East 29th Street, New York City

Enclosed is my check or money order for Velo-Derma
☐ \$10 flocon ☐ \$25 flocon

M. _____
Street _____
City _____ State _____





New beauty in underdress

The remarkable success of this smart garment has been due to a dainty tuck, which does away with ugly bagginess, eliminates hot, bunched fullness, and, without binding, always provides a snug fit for the body in any position.

It is underdress made for action—and beauty. Short in front, with a longer and expanding back, it adjusts itself instantly to conform to any attitude of the moving body.

A clever little tuck at the thigh has revolutionized underdress.

Kickernick is made for long service—even to the new Everlastik inserts, which will outlive the long life of this skillfully made garment.

Made in all smart fabrics and colors by the Winget Kickernick Company, Minneapolis. See them today at better stores everywhere. Send for booklet.

Kickernick
PATENTED UNDERDRESS

SORROWS OF THE SUPERSTITIOUS

(Continued from page 122)

the old Irish tradition that Eve carried a four-leaf clover out of Eden with her when she and Adam were evicted for breaking their lease.

Mother Nature is a superstitious dame. Flowers, bugs, and birds—they're all bewitched. To kill a red ant brings rain. Crawling into your pocket, the same insect brings you money. Throw a black snail over your head for luck. When you see crows, count them.

*"One for sorrow, two for mirth,
Three for a wedding, four for a birth,
Five for silver, six for gold,
Seven for a secret that can't be told."*

In rural England, bees are personified with human spite and understanding. "No wonder," said an old Bedfordshire woman whose son returned home one day covered with stings. "You moved the hive without telling 'em. Everybody knows when you move bees to a new hive, you must knock three times on the top of the old one and tell them about it, same as you tell them when any one dies in the house. If you don't, they'll be spiteful."

JEWELS AS OMENS

Occult properties have been attributed to stones since the days of the old astrologer wizards and their "philosopher's stone." From wife to husband, what better gift than an amethyst, the stone that keeps men sober? Or from husband to wife, a turquoise, the stone that changes colour when she who wears it is false? Cat's-eye agates are the sacred gems of India, while the ill luck opals bring, except to those born in October, is as proverbial as the use of diamonds—tokens of purity—for engagement rings.

Getting married exposes us to a complicated system of special omens. Every bride, even the least superstitious, tries not to ignore all the ancient rules. For future happiness, we still wear to the altar:

*"Something old and something new,
Something borrowed and something blue."*

In Russia, no bridal couple is launched properly into matrimony unless the glasses from which their health has been drunk are shattered after the toast. They must also be met in their new home by relatives bearing bread and salt, to assure them prosperity.

Our wedding-cake custom descends to us from ancient Rome, where a loaf was divided among the ten marriage witnesses required by Roman law. Carrying the bride over the threshold in the arms of the groom, showering the newlyweds with rice, and shying old shoes at them are all ceremonies left over from pagan marriage rites.

A reluctant bridegroom might engineer a parting at the altar by giving his partner the slippers she wears with her wedding-dress, for a German superstition claims that the person to whom you give shoes will soon walk away from you. Shoes left on a table or on a bed prophesy death. Actors believe the shoes they wore in their

first "big hit" never should be thrown away. Charlie Chaplin is so superstitious about the pair in which he made his first success that no matter how much they have to be patched and mended he refuses to face the camera wearing any other footgear.

Theatrical folk are notoriously superstitious anyway. For some reason whistling is a deadly crime behind the scenes. It is bad luck to look at the audience from the wings—that's the reason for the little peek-hole in the middle of the drop-curtain. And the last lines of a play must never be spoken at rehearsal. A garment donned inside out must be worn that way, or ill luck will follow. A cat strolling across the footlights is considered unlucky. So are certain shades of yellow in costumes or scenery. And so is the witches' song from "Macbeth." Some older actors decline to appear in "Macbeth" at all, so convinced are they that the lines chanted by the three hags of Endor cast a malevolent spell on the company.

Methuselah is always welcome at theatre box-offices, for superstition holds that a new play will have a long run if an oldster buys the first ticket and will "flop" promptly if the first customer is young.

Lady Luck, the patron saint of gamblers, demands a great deal of attention from the superstitious. At Monte Carlo, legend says all bets against the bank will win on the play immediately following the suicide of a ruined gamester. Card-players are warned by superstition not to sing during the game, not to drop cards, or play on a table without a cloth cover, or lend money while playing. Disregard of those rules makes you a loser. On the other hand, borrowing is lucky, and if your husband happens to be a poker fiend stick a pin in his coat before he goes out to join the boys. If you do, he'll come home with his shirt intact and some loot besides.

SUPERSTITIONS IN CASH

Money and a good memory keep each other company. If only you can remember—you've no idea how hard it is—to repeat "white rabbits" three times over, the very first thing in the morning on the first day of every month, you'll always have plenty of cash. Don't buy hand-bags or pocket-books for yourself. You'll stay poor if you do. There is also a superstition advising us to let strangers pick up our pocketbooks when we drop them. I don't like that superstition. There are too many strange strangers.

If you drop money, step on it quickly. If you find money, spend it. Both are said to be lucky. If the palm of your right hand itches, you're going to get money. If it's your left palm, you'll give money away. Tourists in Rome are taught to toss a silver coin into a fountain. They say it means you shall return some day to see that fountain again—but not to find your coin. Not in Italy!

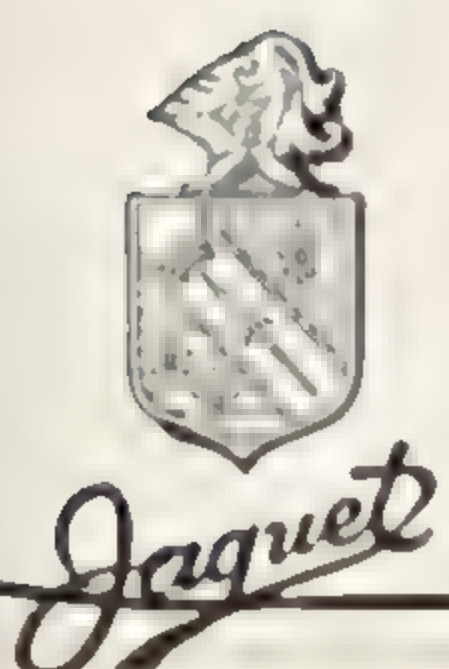
To avoid new superstitions when travelling, keep away from sailors. They're full of them. Ever since Noah sailed the Ark, those who follow the sea have also followed the supernatural. Possibly, (Continued on page 136)



Mme. Jaquet, an illustrious Frenchwoman, has for two decades supervised the beauty requirements of gentlewomen in both Europe and America.

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Lessons in Beauty!" MADAME JAQUET*

These distinguished Preparations are found in the country's most distinctive Shops and Salons. A brochure of great interest—"The Twice-A-Day Jaquet Way"—will be forwarded upon request.



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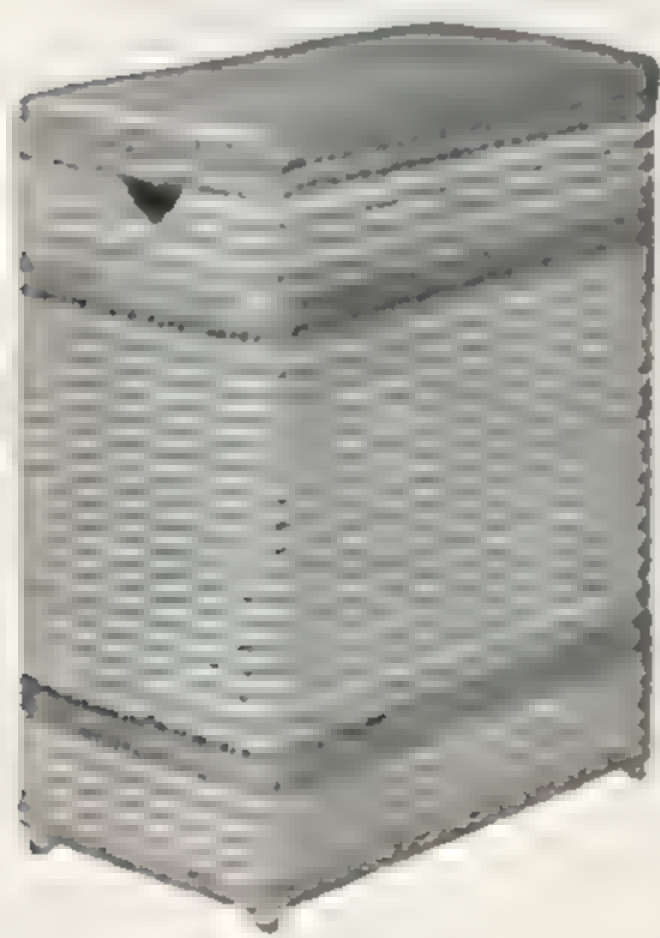


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ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashions; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine, by conforming to the following regulations:

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research in order to answer it adequately.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Mrs. R. J. B.: My husband has recently become possessor of the family coat of arms. Can you tell me how it should be used? Is it in good taste to have the coat of arms on stationery, automobiles, or door-plates? Should it be used only by my husband?

Ans.: It is permissible for a household to use the man's coat of arms on such things as silver, linen, paper, and china. For her own individual note-paper, his wife should use the shield of the coat of arms in a diamond shaped frame called a lozenge. It should be enclosed in white and look as unobtrusive as possible. A woman never uses the crest on her own note-paper. A crest or coat of arms can be used on the door of your car, but here, again, it should be quite small. We stress the fact of unobtrusiveness in this respect because it is always a lack of good form to emphasize the importance of family distinctions, and for this reason we would not suggest using a coat of arms on door-plates.

Miss S. J.: I should like very much to know the proper form of wedding announcements when the bride has neither parent living, no brothers or sisters, and no relatives with whom she has been associated closely enough to justify an announcement coming from them. In other words, is it ever proper for only the bride's and groom's names to appear on an announcement? If so, please state the form.

Ans.: Even though your relations are distant and you have not been closely associated with them, we should advise you to use the name of one of them on your wedding announcements. It is never correct for a young woman to announce her own wedding, and we should advise the bride to dispense with announcements entirely, rather than to send them out in her own name. Sometimes, an older woman who has no living relations makes the announcement in the third person. In this case, it is done in the following manner:

The marriage is announced
of Mrs. Gordon McArthur
and

Mr. Desmond Kingsley
On Saturday, January fifteenth
in the city of Washington

Miss M. L. R.: I am planning to go to Europe to be married to a young engineer who is with an American export company in Spain. We plan to be married in Paris, and I expect to spend six weeks there preceding the ceremony, as is required by the French Law. We expect to live in Spain for at least two years and would like the friends to whom we send announcements to be informed as to where we shall be, but as we do not expect to be settled until after our honeymoon, and we have had no time to select an apartment, I am puzzled as to what to put on the "At Home" cards. Would it be proper to use my future husband's business address, or would it be better just to say "At home after January 1, Madrid, Spain," without a street address? My own mother is not living, and my father has remarried. Is it correct to say, "Judge and Mrs. R. announce—" on the cards? My father's given names are long, and with "Judge" and our long last name, the full name will be quite crowded on the announcement. Is it at all proper not to use the full name of the father?

Ans.: We presume that there will be some one to assist you through the red tape of a foreign marriage. If this is not so, we advise you to go to the consul. In announcing your marriage, your parents would make the announcements, mailing them from their place of residence. It would seem to us unnecessary to try to send "At Home" cards (a fashion which is more general than smart) until you are settled in your future home. "At Home" cards generally mean that the bride is ready to receive visits, and, since you can hardly receive visits from your friends in America, we should think that to send out these notices would be more trouble than it was worth. To the friends from whom you wish to hear, you would of course write letters, giving them your address. It would be quite permissible to say "Judge and Mrs. R.," instead of using your father's Christian name.

Mrs. W. F. S.: Should the maid crumb the table after the dessert plates are laid? Should she remove the butter plates, salt and peppers, and other remaining dishes before she serves the dessert? At a formal dinner, I noticed that the napkins were placed on the silver on the left-hand side. Is this correct or should it be placed beside the silver? Don't you think it is more courteous to serve your guest of honour first, rather than the hostess, regardless of the old belief? Could one serve a baked glacé at an informal meal in moulds of any form?

Ans.: Yes, certainly, crumbs are always taken off the table before dessert. Butter plates, salt and pepper pots are taken off the table just before the dessert, but after the salad course. Napkins should be placed exactly in the middle of each plate and not on the side of a place. Personally, we think it is more courteous to serve a guest of honour (Continued on page 140)

For forty years . . . safeguarding feminine loveliness



*And on our fortieth anniversary we have given a new youth to all
Kränk Toiletries to remind you again that Captivating Loveli-
ness is a precious reality to women who faithfully follow the Kränk
methods. Our book "Captivating Loveliness" free on request.*

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THE KALEIDOSCOPIC REVIEW OF THIS MODERN WORLD



Vanity Fair mirrors The Modern World and everything that makes it modern. It is a kaleidoscopic review of life today—its progress, politics, excitements, arts, pleasures and fashions. It concerns itself vitally with the affairs of the outstanding Personages who make the wheels go round—those who lead, stimulate, shock, edify or entertain the few tens of thousands who, in turn, directly influence the tastes and customs of the “public”. *Vanity Fair* deals—clearly and brilliantly—sometimes devastatingly—with the world’s acknowledged pacemakers, whether they are politicians, actresses, artists, financiers, sportsmen, racketeers, scientists, sculptors, social leaders and—why not?—night-club hostesses and tap dancers.

New Presidential timber matures in Van Hornesville, or Englewood. Its political significance is revealed in *Van-*

ity Fair. A new “torch song” crooner appears—a marvel of grace and emotion!—*Vanity Fair* pictures and describes her. New games—such as Backgammon—are played in Newport or Lake Forest; new ideas gain currency in the literary circus; new rackets are born in the Roaring Forties; a new satirist of Washington’s big tent comes to light; a new novelist, statesman or social leader looms up importantly; new heavyweights are ballyhooed in the Loop or along Broadway—and all become immediate grist to *Vanity Fair*’s insatiate mill.

Vanity Fair is the one magazine that completely mirrors The Modern World—the one periodical that wide-awake men and women, who enjoy the many-sided game of life, cannot afford to be without.

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ABOVE, CATALINA

*Their youthful beauty
never fades*

When you first see a Martex towel you are amazed that anything so richly endowed with beauty could be so practical. And the longer you use Martex, the greater will be your amazement, for Martex will prove to be far cheaper in the end than any other towel. The slightly higher first cost of Martex quality pays for finer cottons, deeper, firmer texture and for colors that will not streak or fade. Martex towels last longer—and you are glad to have them last longer because they keep their youthful beauty to the end. You will find Martex the most economical towels you can buy. At all the leading department stores and linen shops. Wellington, Sears & Company, 65 Worth Street, New York

CATALINA

HARLEQUIN

WATER LILY



M A R T E X

BATH TOWELS...BATH MATS...SHOWER CURTAINS...WASH CLOTHS

Touched with a Timeless Beauty

THE glowing color and lucid beauty of Fostoria glassware lend themselves readily to spirited table settings. This is a glassware that defies all the traditions of glass . . . except the tradition of beauty. For the fragility of glass made it, in the past, an expensive indulgence. But Fostoria chemists have evolved a hard, brilliant glass that is practical for every-day use. A glass that will hold hot and cold foods without cracking, that will stand up under all the exacting demands of constant domestic usage.



And now that graciousness and beauty in every-day things is becoming the fashion, glass is increasingly important. For nothing else gives such opportunity for an imaginative and colorful background to dining. With glass the mood of each meal can be expressed, exquisitely and with charm. Breakfast can have a cheerful simplicity, luncheon vivacity, dinner elegance and brilliance. Food acquires a newness and a versatility. The modern hostess and homemaker will find the Fostoria dinner service a constant delight.



Fostoria can be purchased for moderate prices at the best shops throughout the country . . . in complete sets or individual pieces, for Fostoria is sold on the OPEN-STOCK PLAN. There is a wide and varied line of stemware and giftware. Fostoria comes etched, cut, or plain. There are many colors, all unusual in their clearness and subtlety of tone . . . Amber, Green, Rose, Azure, Topaz, Crystal and Ebony. • Send for "The New Little Book About Glassware." It contains information and suggestions for correct and charming table settings. The Fostoria Glass Company, Dept. V-3, Moundsville, West Virginia.



This table is set for the informal dinner. Amber glass is perfectly foiled by yellow cloth and candles. The purple of the plums gives intensity to both. Upper left, the new Fostoria candlestick; upper right, a new vase.

Pinehurst hats



fit like a glove

"VALOR"—a lovely new Pinehurst Hat scales new heights of smartness. A tiny, glove-fitting crown and the modish

Watteau brim give "Valor" a subtly feminine air, that is equally adapted to town or country wear.

"Valor" achieves a sleekness of fit such as you have never known before, for like all Pinehurst Hats, it is made

in 13, correctly proportioned, headsizes (6½ to 8).

"Valor" portrayed above in Baku is also available in Panamalaque and Ballibuntl in a diversity of new Spring Colors.

Seven-fifty to Ten Dollars

Pinehurst Hats are featured by
leading stores in most principal cities

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101 West 37th Street

thirteen headsizes

FOLLMER, CLOGG UMBRELLAS



Gloves right. Hat right. Shoes right. And now the right umbrella. In this case, the tailored Rain Stick, with streamline body and wood crook to hang proudly on the arm. A feminine version of the equally stunning Rain Stick for men.

For

STEPPING OUT
WITH THE NEW
SPRING
SUIT

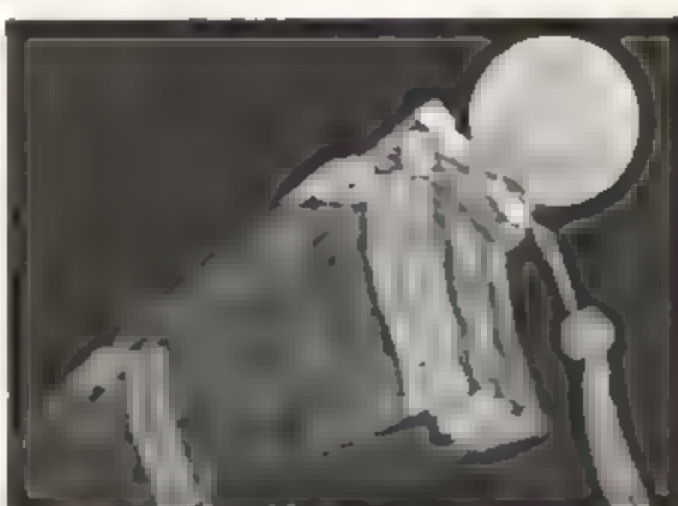
IT'S Follmer, Clogg who are doing these tantalizingly clever things with umbrellas. A tailored model for street or business. A dressier type for the more formal costume. What could possibly be more sensible than styling umbrellas according to their uses?

No whit of guesswork enters into the design of a Follmer, Clogg umbrella. Color, handle, tips, tassel—every last detail belongs in the fashion picture.

And what a joy not even to think of quality! Follmer, Clogg have done that for you. Being silk specialists (and the only umbrella makers to operate their own silk mills), Follmer, Clogg see that each hand-cut, hand-fitted cover is as resistant to time and weather as honest finishing methods can make it... Could anything be more fascinating than acquiring a Follmer, Clogg umbrella wardrobe—exactly suited to your needs?

UMBRELLA WARDROBE

CHOOSE YOUR OWN



DRESS

Fou Fou, with ball handle of catalin, ivory, or the new chromium, goes correctly and dressily to bridge or tea.



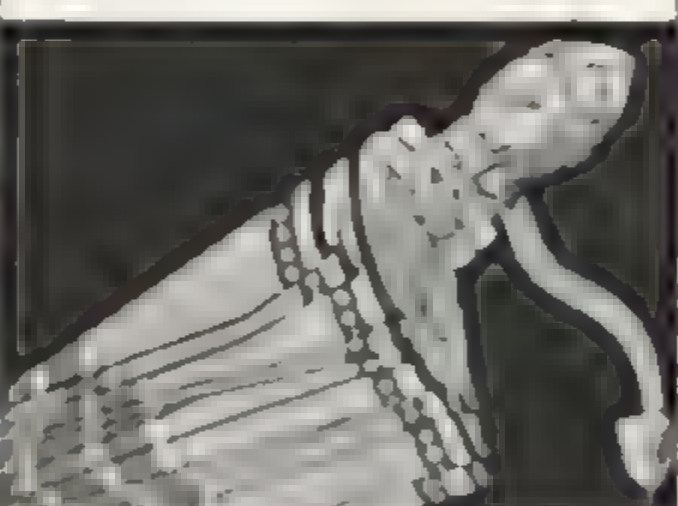
TAILORED

Servisol with ultra handle and sturdy cover makes a staunch office or school "girl friend" for busy moderns.



SPORTS

Cheerio fares forth, rain or shine, with a smart plaid-striped cover to make the sports scene all the brighter.



SUITCASE

Pineapple Top will go places in the best luggage this season. Fits without fuss or folding into the traveling bag.



MOTOR

A Talon-slide-fastened case of Fabrikoid keeps the Motor umbrella safely—and always at hand—in the car.

At leading shops everywhere, for men, women, children. Women's models illustrated range from \$3.50 to \$10.00... Hear the Rainmakers—over sixteen radio stations of the N. B. C. Red Network, Fridays, 10:15 a. m. (E. S. T.). Also write for folder: Choosing an Umbrella Wardrobe. Follmer, Clogg & Co., Lancaster, Pa. Other offices: New York, Philadelphia, San Francisco

MIDDLE EUROPE REDISCOVERED

(Continued from page 65)

with jewels of surpassing splendour. One object I shall never forget—a statue about a foot high of Saint George slaying the dragon. It was of German Renaissance workmanship, wrought in gold and studded with jewels—great rubies, pear-shaped pearls, and marvellous emeralds and diamonds—and the workmanship was so extraordinary that it might have been made yesterday by Cartier.

Just outside of Munich are the Palace and the gardens of Nymphenburg, the Versailles of the Bavarian Royalties, a charming place built in the rococo manner. There are tiny palaces, or rather little pavilions like the Petit Trianon, dotted about the park at Nymphenburg, and one of these, the Amalienburg Palace, is the most fantastic and delicious *folie* that any Royalty has ever built in modern times. It is done in elaborate rococo style, and the round salon, in the centre of the pavilion, decorated in mirrors and silver-and-blue stucco, is so fantastically beautiful and fairylike that it takes one's breath away.

The more frivolous side of Munich offers many pleasures in a simple sort of way, particularly in summer, when there are countless beer-gardens with music and bathing-places outside the town on the lakes, where sun-bathing is as popular as it is in the South of France. Already, many people combine the summer bathing-cure with a sight-seeing period in Munich. So, during the musical festivals in August, Munich has become very much like Cannes at the same time of the year, and the fashionable bar, the Regina, where one goes to dance and have supper, presents the same fashionable foreigners, particularly English and Americans, that you would find at a corresponding place in Deauville or Biarritz. In October, the great *Fest of the year* takes place, the "*Oktobertfest*," the occasion when all Munich turns out to celebrate the new brew of beer. There, in a huge fair-ground with every conceivable amusement, high and low, rich and poor mingle every night for a fortnight, drinking beer and having picnic suppers around dozens of *rôtisseries* and sandwich booths. The peasants from the country come in their national costumes and the scene looks very much like the ballet "*Petrouchka*."

THE RENDEZVOUS OF COURMETS

As for creature comforts, Munich offers one supreme experience, the acquaintance of the restaurant Walterspiel. This is one of the best restaurants in the world, and, naturally, it is famous all over Europe. Mr. Walterspiel belongs to the race of restaurant keepers who are rapidly becoming extinct, for he is a great chef. At night, he descends himself, dressed in a dinner-jacket, to the kitchens, where he gives the finishing touches to the dishes served to clients whom he knows. I prize his friendship greatly, for I owe him the experience of tasting many new dishes for the first time—and I know something about food. Unless you have been to the Walterspiel, I am sure you have never tasted duck served in hot melon, white turtle soup, *crêpe Barbara*, baked chicken,

and marrons served on toast with lobster claws. All the *gourmets* of Europe go to this restaurant, and, if the waiter senses that a newcomer is interested in food or knows anything about it, he disappears and produces something from the treasure-house of stores. If you do not already know it, the Walterspiel restaurant is one of the thrilling adventures that await you in central Europe.

The journey between Munich and Vienna should be made by motor, since, otherwise, one misses the charming experience of passing through the small Bavarian villages along the way. I know of nothing more picturesque. Lunching at Salzburg is an incident en route, and the afternoon run through the forests of Austria completes a perfect day.

VIENNA—1931

Vienna, like Munich, is a Sleeping Beauty, still wearing her *démodé* gown of the early days of 1900. But about her clings more of tragedy and sadness, for she, truly, is the mighty fallen. Yet, her plight is not without charm, and one is forced to acknowledge that if she ever attains an era of prosperity, her present unique appeal will vanish. It is a little difficult to describe just what this charm is, but it is demonstrated by my experience in the theatres. On the opening night of the Lehar operetta, "*Das Land des Lächelns*" (The Land of Smiles), with Tauber and Vera Schwarz, Lehar himself conducted, and Tauber was forced to make nine encores. Tauber and Schwarz are both stars of the Opera, the production was beautifully staged and costumed, and there was an elegance and finish about the performance that would be impossible to find on Broadway or the Strand.

At the same time, "*Olympia*" was being played in the Josefstadt Theatre, which is among the most beautiful small theatres in the world—like a private theatre in an eighteenth-century court. It is decorated in white and gold, with sparkling crystal chandeliers, scarlet silk hangings, and green porcelain stoves set into niches in the walls, as in a private Austrian house. For me, the play was an adventure in the theatre, for it was beautifully produced by a distinguished company.

These two productions and the performances I saw at the Opera were like glimpses into the secrets of the heart of Vienna, for they were symbols of things gone but still cherished, almost the last remaining evidence of Vienna before the War, and I felt as though the audiences had come to look at themselves in the mirror of yesterday.

THE AFTER-THEATRE SUPPER

Very few of the people in the theatres are dressed formally, and the crowds are anything but smart, the women still wearing shortish skirts and using very little make-up (in smart Viennese society, make-up is not considered quite the thing, even to-day). Does not this sound pre-War? But there is a certain distinction about these audiences. And at the two smart places where (Continued on page 132)

ALL GENUINE HAVE F. C. ON THE BUTTON, OR FOLLMER, CLOGG ON THE RIB

FOLLMER, CLOGG UMBRELLAS



THE
ROYAL DOWRY
OF
ELEGANCE

*She who is dowered with elegance . . . if by birth
or if by fortune . . . is royal of the earth. For her gift of
elegance, divine as if from Cherubim or Seraphim, will
colour all her years. And her charm will invade exquisitely
the hearts of all. . . In all things she will seek her own
quality of elegance. And if she seeks perfume, then
will she find in the enchanting, the miraculous creations of
Guerlain the end of her quest. Who can forget ever
the emotion of gorgeous Shalimar . . . the muted
voice of velvet Shalimar? Its fame has gone round the world.
But it can not eclipse L'Heure Bleue, poetry of Paris at
its sapphire hour . . . or the deliciously exasperating
Liu, a staccato theme from the modern scene.*

*And Shalimar powder—and lipsticks Guerlain! In Paris,
to the woman of distinction, they are twin classics . . .*

*For the art of no other master can equal the genius of
Guerlain . . . Guerlain who aspires to infinity in*

loveliness—and touches the sublime!



Shalimar is \$12.50 and \$25 Liu is \$30 L'Heure Bleue is \$5 and \$15.

GUERLAIN

• PARFUMEUR
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HANAN SHOES

Presented in a new price range

\$10⁵⁰ to \$22⁵⁰



A NEW OXFORD
in Hanan's Astrild . . . \$10.50



A NEW STRAP PUMP
by Hanan . . . \$15.75

To women who prefer footwear that is individual in style, superior in quality, Hanan presents exclusive creations for Spring. Among them is *Astrild*, a new Hanan Shoe at \$10⁵⁰. An extraordinary achievement in creating women's shoes makes possible, at this price, such workmanship, materials, and smartness. The *Astrild* is unreservedly of a quality that is fine enough to bear the Hanan name.

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MIDDLE EUROPE REDISCOVERED

(Continued from page 130)

one goes to supper after the theatre, one sees, not only the usual fashionable crowd, but something more than that in the person of the cosmopolitan Viennese woman, who always has a very special distinction. No one dines in Vienna before the theatre or the Opera, because the performances start very early and are generally over by ten. All the smart world goes to supper at the Bristol or Sacher's—both institutions in the life of the town. Sacher, as every one knows, is an old-fashioned place, which has been the restaurant of grand dukes and royalties for the last seventy-five years. The food is wonderful, and the background—the red curtains, the Victorian decorations—somehow suggests supper-parties of the 'Nineties, beginning with consommé and ending with a sweet, two kinds of wine, and fruit. At Sacher's, you must always ask for their chocolate cake and for a wonderful mixture of red cheese called *Liptauer*, which is another specialty. Here, and at the Bristol, one is sure to see parties of people one knows, among whom are such cosmopolitan Viennese as the Countess Pálffy, who was Miss Deacon, the Countess Colloredo-Mannsfeld, who was Miss Nora Iselin, Mrs. George Wood, who was born Hungarian, Sir Eric and Lady Phipps (the British Minister and his wife), Madame Dumba, the wife of the Austrian Ambassador to America before the War, Prince Alexander Dietrichstein, and "Wally" von Seybel, both well-known in European society and always in Paris and London during the season. This year, one often saw Mr. and Mrs. Preston Davie. Mrs. Davie, who was formerly Miss Eugénie Ladenburg, has a *schloss* near Vienna for the shooting, where she always entertains a houseful of Americans.

FRIENDLY VIENNA

The smart Austrians have always been very much *en vue* in cosmopolitan society, and so, for the cosmopolitan, Vienna is a place full of friends, all of whom have magnificent town houses and country estates. And all of them still have their Vienna town houses (perhaps because, as some one flippantly remarked, no one has ever been able to sell one). Be that as it may, there they are, and nothing in Europe is finer. The two Rothschild houses contain great collections of pictures, magnificent *boiseries*, and, in the Alphonse de Rothschild's house, the finest Régence furniture of any private collection in Europe. But one of the most charming houses of all is young Prince Dietrichstein's: not remarkable for any collection, but best described by a friend of mine, who said that it was a perfect seventeenth-century house that had "stewed in its own juice since the day it was born." Certainly, there is something about it that money could not buy. Prince Dietrichstein's country place near Vienna, in Bohemia, a seventeenth-century castle in the rococo style, is one of the show country places. This very popular young man recently announced his engagement to Mademoiselle Dose, and,

after his marriage, these houses will be among the first houses of Austria where one will wish to be received.

Nothing can be more charming than the Austrian *schloss*, or castle, in the way of a country house. Practically all of them are outgrown castles of the eleventh century and have, through the ages, been transformed, little by little, into great rambling, habitable *châteaux*. There is something extremely picturesque about them, and all are surrounded with magnificent woods, where there is excellent shooting. Around them clings something feudal that suits the country, which is peopled with peasants, who still kiss one's hand and greet one with an expression that, translated into English, means: "God go with you on your way."

SCHLOSS ENZESFELD

A perfect example of the delightful country house is Schloss Enzesfeld, about an hour from Vienna, the country place of the Baron Eugène de Rothschild. It, too, is an eleventh-century castle that has become a rambling *château* that clings about a huge square tower and ruins of fortified walls. This is the great country house of Austria to-day, because it is one that is kept up in the most splendid style, with a park of two hundred acres and the finest private golf course in Europe. The Baronne de Rothschild, who never does anything by halves, has a golf professional, a tennis professional, and her own private *masseur* when she is there in the autumn. A French chef comes from the Paris house, and a fleet of Hispano-Suiza cars follows with the luggage and servants of the many friends who look forward to their yearly visit at Enzesfeld. In October, this remote spot becomes the Mecca of half Europe and all Vienna; there is not a day when people do not come to lunch or dine and stay the night to play a round of golf next day.

While there, I saw a very picturesque ceremony in which the Boy Scouts participated, on the occasion of the blessing of their flag, which had been presented to them by Madame de Rothschild, their patron lady. The Bishop of Vienna arrived in all his magnificence for the occasion, and, after the ceremony in the little churchyard of the village that clusters about the castle, the boys marched up the hill to Schloss Enzesfeld, where, in the courtyard, they performed a little ceremony of courtesy, singing and presenting arms, for the Baronne and all the house-party, who viewed them from the balcony. It was in the evening, and every one carried a burning torch, so that the whole courtyard was lit up, as of old, with a pale yellow light, which gave a picturesque note to the scene that was unforgettably beautiful. There is a charm about this feudal atmosphere which persists, in spite of the fact that the reddest centre of all Austria is only four kilometres away. Indeed, Europe is a contradiction to-day and, from our point of view, an enigma.





The Dobbs RIVIERA—very much an all-around town type for the woman who likes a soft tricorne effect. It is of charmeuse . . . the new, very pliant straw, as soft as felt and easy to wear. Just under the right ear, a flat little feather peers out—in three smart tones. Splendid for current spring costumes—all spring shades to match and in every head size. \$19.50.

DOBBS HATS

FIFTH AVENUE AT 57TH STREET, NEW YORK CITY

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(Continued from page 62)

not Lewis Purses



Contrasting or matching
fluted ornamentation. Mono-
gram motif
Dull Calf, Alligator Calf,
or Patent Leather
\$15



Eccentric Frame Arrangement.
Hand Fluted Ornamentation.
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All Spring shades
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Purses
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Grand Court Equerry holding their bridles. The Queen was about to descend to ride to the *paseo*—the promenade. The grooms combed the manes, the heavy Arabian stirrups clanked against each other beneath the high Andalusian saddles strapped on white sheepskin. The Queen made her appearance, charming and gracious as always, followed by the Infants and the Infantas. In Seville, on the days of the *feria*, local traditions have been retained, not only in the evening, during the candle-lighted feasts of the Duke of Alba or the Medinaceli, but beginning in the morning with the *calvacade*. There, one sees the black hats of Cordova, tied under the chin with a string, the silver jewellery, the short boleros, fawn coloured aprons, black riding-habits.

IN HONOUR OF THE QUEEN

And, just this moment alighted from the Sud-Express, but very much the courtier, the Spanish Ambassador to France, Señor Quinones de Leon, had come from Paris to hold the royal stirrup. *Que juapa* murmured the brown Spanish mob as the group started, their hearts always conquered by the blond colouring of the Nordic races. While, very proudly, standing in his stirrups, his slender waist showing to the best advantage, considering himself, perhaps, a good deal the object of all this admiration (and as colourful as a donkey loaded with relics), the Grand Equerry followed the Queen. Standing there among the trimmed boxwood hedges of the Alcazar, where here and there rises a tall palm-tree, African and solitary, making of Seville a kind of Fez (but a Fez with roofs), I thought how unfortunate were the countries which had no longer any beautiful queens to honour, even in this to-day when queens have not voluminous silver robes to wear, nor powdered wigs with pink rose wreaths decorating their snowy curls.

Not without difficulty did I succeed in escaping the Exhibition, where every American country seemed to invite my visit; Colombia, offering me emeralds; Venezuela, her fine hammocks; Ecuador her brilliant butterflies; Peru, her fabrics; Argentina, her leathers; Mexico, her pottery, and, all in unison, seeds in glass jars and samples of counterfeit French wines. On the Guadalquivir, sailors were polishing the caravel of Columbus (on whom Chandel has just bestowed fresh splendour in Europe), ornamenting it with shields bearing the Castilian coat of arms and with long red royal standards to wave from the height of its castellated poop. I did not stop there at all, and only for a moment at Goya's reconstructed *quinta*, or country house (where one finds everything but Goyas), and for another moment at Don Juan's little estate on the banks of the river, and for yet another at the tobacco factory, where the cigar-makers—possibly because the manager had such trouble with Carmen—are now so ugly. I avoided the dancing establishments, which (oh, Yankee influence!) are now called plantations. I ignored their little dancing-girls in dresses greener and more intoxicating than absinthe. I did not look at the

duennas driving about in old Fords, surrounded by more daughters than nature could decently supply them with—daughters seated on the hoods, their long-fringed manilla shawls trailing behind in the dust.

I returned hastily to the very heart of Seville, to las Sierpes, where one must go on foot if at all, to take my chosen seat for the bull-ring. Here, at least, nothing had changed. At the same street corner, I was greeted by the same little blood coloured shop, where a bull painted on tin, with a slaving muzzle and horns as sharp as needles, stared at me out of its comic, furious eyes. Gathered round a single glass of water in a *terulia*, the bull-ring fans were arguing the chances of their favourites. Beggars offered me the "Great Prize" in the lottery. The donkeys that were carrying small loaves of hot bread in their big baskets gazed at me with tenderness. I found every one of the absurd little shops that had fascinated me before; vendors of *turron*, of nougat castles; vendors of fans with Spanish gipsy scenes painted on them, of castanets with red and yellow pompons, of combs in imitation tortoise-shell, and toys—the tin soldiers replaced by miniature reproductions of the Lord's interment on Good Friday, with small penitents carved in wood. The flaxen coloured palms of Palm Sunday were drying on the balconies, the smell of anise and acrid tobacco pervaded the air, the church doors stood open, showing their cool sacristies, sheltering discreet dalliance and their holy water basins, above which one reads, "Because of the horrors of blasphemy and for reasons of hygiene, spitting is forbidden."

THE TORERO RESPLENDENT

I felt so much in the spirit of the Spanish grandee that I should have remained covered in the presence of the King. I love all Spaniards. I even forgot that I had written somewhere—and often been reproached for it since—"God has put nothing uglier on earth than the voice of the Spaniard." Suddenly, I gave a shout of admiration, for, in a shop-window, I had caught a sight of the complete costume for a *torero*. (Observe that I do not say "toreador," as in Carmen, for that word, though it made its fortune in France, does not exist on this side of the Pyrenees and causes the Spaniards to roar with laughter.) I thought of buying that costume, not for the purpose of killing bulls, but because I am always in need of a fancy dress or disguise for the balls and masquerades of the Transatlantic liners. However, it was so beautiful, so heavy, so true to tradition that, filled with respect, I contented myself with admiring it, my nose pressed against the shop-window. There was a cape of salmon-pink made for the proudest shoulders, with carnations embroidered on it, and mauve pansies, and violets with silver leaves. Underneath were breeches of green silk covered with golden scales, enough to make the most South American diplomat go into ecstasies; rose coloured silk stockings there were, obviously intended for the best-formed (Continued on page 136)

The NEW DETECTO



A Better Scale at a Lower Price!

THE makers of Detecto, America's most famous bathroom scale, are proud to present the new Detecto Lowboy—the most remarkable development in this field since the first Detecto saw the light of day.

Radically different in design and mechanism, the new Detecto Lowboy embodies improvements which scale-makers have been trying to effect for many years. "Give us a LOW scale," women have demanded, "make it safe to stand on, accurate, beautiful and fool-proof."

The new Detecto Lowboy meets all those requirements. It stands less than three inches from the ground. It cannot tip. Its large platform will accommodate dad as easily as junior. Its dial is either open



face or rotary—in each case easily visible without bending over. As for accuracy, Detecto Lowboy, like all other Detecto scales, is guaranteed for five years by the makers. With reasonable care it should last a lifetime.

The personal bathroom scale has become necessary equipment in every well regulated American home. If you buy a bathroom scale at all—and you surely will, eventually—be sure to look at Detecto before you decide.

The new Detecto Lowboy is available in all the accepted bathroom colors and in several models, selling at from \$6.95 up (illustrated above).

If your dealer has not yet stocked the new Detecto Lowboy, drop us a line and we'll send you illustrated literature about it.



Detecto Lowboy (open face dial) \$8.95



The famous Detecto Ace \$10.75, as beautiful and efficient as ever. Still available for those who prefer this type of scale. More than a quarter million are now in use and we are still making them. Also Detecto, Jr. at \$8.75

The NEW DETECTO Lowboy

DETECTO LOWBOYS

\$
6.95
up

More Beauty
More value than ever before

SPRING IN SPAIN

(Continued from page 134)

calves, with tassels of gold at the knees. I already beheld myself, my figure set off to the best advantage in the bolero, braided with red-gold, my feet shod with supple pumps, on my head the black velvet, chenille-crested cap, a large pompon and a little pigtail at the back, my front swelling under the shirt of tiny fluted pleats, and my waist girt by a sash of green silk. No woman, I am certain, could resist a man thus attired. But what an odd combination of garments in which to encounter a bull—and his horns! I could not tear my eyes from the contemplation of all this panoply and the two swords (one as a reserve for the awkward thruster) with sheaths of red material and white leather, the *banderillos* with their counter-hooks, and, finally, the short daggers with which, in a dream, I already saw myself triumphantly finishing off the bull.

A few hours later, I took my place in the *plaza de toros*—some time before the first fanfare announced the beginning of the show. All about me, men were wearing new hats, smoking long cigars, such as one sees only in Harlem, and displaying their socks in a challenging manner. Alas, what changes even in this, the most unchangeable thing in Spain! No more mules with little bells; at the gates,

nothing but American motor-cars; inside, no more *mantones* from Manilla draped over the box fronts, nothing but mink coats—real or imitation—and when the bull lunges, no longer entrails, but wadding from the horses' bellies. The bull only is sacrificed. I wept, as an active member of the Society for the Prevention of Cruelty should, over the fate of the poor beast who entered the arena in such high spirits, and who, a few minutes later, left it an inert and shapeless mass dragged by six horses.

At the bar of the "Alfonso XIII.," I thought of all those simple souls, all those horned souls, all those good toros, who for centuries past have been massacred and sent to their particular paradises; fine animals, the pride of Andalusian cattle-breeding, who have, in the sanguinary life of the Spaniards, taken the place of the Moors and the Jews. Good bulls, brave and stupid, beating their flanks with furious tails; bellowing bulls, eternally betrayed, forever the victims of occasion, who through the ages, even before Velasquez and Goya, have spilled into the thirsty sand the blood of their innocent lives—black blood, beloved by the priests of Mithra for their offering to the Sun of Spring, rich blood, which promises the most mighty harvests.

SORROWS OF THE SUPERSTITIOUS

(Continued from page 124)

Noah's dove was responsible for the wide-spread belief among sailors that to kill a bird at sea invited misfortune. But sharks are slaughtered devoutly, for the fin of this sinister fish presages death when seen in the wake of a vessel.

Officers on American merchant ships have at least one special superstition of their own. You might see them practising it any evening in their mess cabins after supper. Some sit tilted back at luxurious angles with their feet upon the table. Some do not. Only those who have "been around" Cape Horn enjoy the privilege. For the rest, it is considered most unlucky.

Weather at sea is so important that seagoing superstition is replete with good and evil portents concerning the elements. The old windjammers and their chanteys are gone, but, even in these days of steam, sailors are still heard to chant:

*"If the rain before the wind
Haul your jib and topsail in.
If the wind before the rain
Haul your topsail up again."*

A British naval surgeon, who was torpedoed and lost at sea three times during the War, told me he attributed his escapes to the fact that he always carried with him the oldest known sea charm against drowning—the caul of a seventh child of a seventh child.

Superstition picks its favourites in the field of numerology. Three, seven, and thirteen are the mystic trio. The most popular superstition involving number three is one of comparatively recent origin. To-day nearly every smoker shrinks from breaking the "not-

three-on-a-match" commandment. It started in the British Army during the Boer War. By day and by night, the Boers were fancy sharpshooters. The British soon found that any illumination on their side of the lines at night was a fatal indulgence. While one or two Tommies might get in on the same match when lighting cigarettes after dark, when the light passed to a third Tommy, some Boer sniper always passed him a bullet, too.

Quetelet, the great French mathematician, offered a logical explanation of our thirteen-at-table bugaboo. When thirteen people of various ages sit down at the table, said Quetelet, the chance is bound to be fifty-fifty that one of them will die within a year.

Not all scientists are as cold-blooded as Monsieur Quetelet about number thirteen. I was overjoyed when I found that my superstitions are shared to a certain extent by such an august body as the faculty of Harvard University. From a survey, it was learned that seventy-three per cent. of Harvard's professors adhere to superstitions.

"I always knock wood after boasting about my health," one savant confessed. Said another, "I know I would feel uncomfortable at a table where thirteen were seated."

So there you are. Sailors, actors, Turks, Hindus, and Harvard professors—they're all superstitious. Me, too. You're not? I'll believe that when I see you walk under a ladder on Friday the thirteen with opals on your fingers and a pocket full of two-dollar bills. Or are you like the coloured porter who once told me: "No Ma'am, I don't believe in bad luck. I just don't want nothin' to do with it."

In defense of tradition



AT TOP—Genuine Orange-Blossom wedding ring, hand-chasing on white gold. From \$10. . . . ABOVE—Matched set, engagement and wedding rings with baguette and round diamonds in platinum. \$175. . . . Traub rings, in many other styles, from \$10 to \$500.

Traub

• Poor abused tradition! How youth fights against it. . . . But even youth admits defeat in one instance, for tradition has brought it a gift that it values . . . the lovely symbols of the marriage ceremony. Not even the least sentimental of us would be willing to dispense with the Veil, the Orange Blossom and the Ring.

• And the tradition of Traub is equally well-established. For 60 years Traub has been making wedding rings . . . in new designs, each more beautiful than the last. Inspiration and skill have conspired to pattern them . . . precious metals and chosen gems maintain their traditional quality.

• Drop in to see your jeweler and ask his advice. He has helped other young people. And he has so many things you will be interested in for the new alliance! He will show you Traub wedding rings, from the delicate orange-blossom design, hand-chased on platinum or gold, to the smart modern circlet set with square-cut diamonds. Whichever ring you choose, you may be sure it carries the tradition of Traub, and of beauty, right up into 1931.

• Write for the knowing little booklet, "Bridal Etiquette." It is full of helpful information about announcements, trousseaus, and the Ceremony itself. It tells about men's wedding rings too. Traub Manufacturing Company, 1932 McGraw Avenue, Detroit, Michigan, and Walkerville, Ontario. TRADE [BLOSSOM] MARK

*Son
of her daughter
Margaret
to
Charles Ingersoll Griffith
wednesday the twenty first of May
Nineteen hundred and thirty one
in the City of New York*

*At Home
for the first of July
in Gramercy Park
in the City of New York*

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Wedding Papers

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and you will achieve

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Seven subtle inches have a wonderful effect!

SIL=O=ETTE*

at last! the perfect all=in=one combination



They fit beautifully. They feel marvellous. They look lovely—after constant wash and wear. Twist or turn... bend or stretch all you want; seven smooth inches, added subtly in back, relieve strain, prevent pull-back. SIL-O-ETTE*, the new all-in-one, is patterned on a new principle... to give comfort as well as grace to the body and youthful contour to the bust... finely tailored of an exquisite quality, fine run-resist rayon.

Uplift brassiere gives youthful bust contour; form fitting diaphragm.



Seven inches extra in back give comfort and freedom.



We shall be glad to tell you at what stores you may find SIL-O-ETTES* in your city.

Universal Rayon Underwear Corp., 36 W. 32nd St., New York City.

*REG. U.S. PAT. OFF.

AND UP

SHOP-HOUND'S SPRING PORTFOLIO

(Continued from page 57)

will see these gloves by legion, tugged on and left deliberately unbuttoned.

LORD and TAYLOR: I feel a definite liking for the breezy, intelligent atmosphere of this store. They have gone in strong for the right colours of the year—the bright greens and the greys and the lobster-reds and that funny neutral shade that I admire, called string colour. I saw a red patent leather bag on a frame shaped to fit the curve of your anatomy, so that when you tuck it under your arm, you really feel you have it. Lord and Taylor are carrying their calf and kid pumps now with a higher heel, an all-leather heel, the kind that is laid in layers and does not scrape off. Downstairs, there are some chiffon handkerchiefs in the fashionable shades of sugar-coated almonds—fringed, instead of being rolled at the edges. I snooped among what they call their Cavalier coats and saw an angora tweed coachman's coat in raspberry with more of those big, wide revers. The wider the revers, this spring, the more coachman you feel and the less cabby. It costs somewhere in the neighbourhood of forty dollars—less, I think. There is another coat there, of grey tweed with wolf fur off the shoulder and a brown alligator belt, which looked awfully up and coming against the grey. This model costs under sixty dollars.

MACY'S: New wonders of the spring shopping world! In the Accessory Shop, there is a plain envelope purse of coloured patent leather or calf. On the flap is a band of a contrasting colour, with your initials cut out, so that the original colour shows through. In black with white, navy-blue with white, or brown with white, or in a good lobster-red with black—it matters very little, for, in either shade, with your own initials, it costs less than eleven dollars. Macy's has marvellous patent leather belts, in all colours and in white, and the point of them is that, though very wide, they are clasped into a narrow buckle, which gives them that highly-to-be-desired crushed effect. In jewellery, six- or seven-strands of chalk-white beads, reposing on your neck flatly, like a collar, were a high light, and so were the long four-strand chains of coloured peanut-shaped beads that make you think of the rough coral necklaces sold in Naples. In the Little Shop, Fate led me to the hand-crocheted blouses in three-colour treatments of wool, very much like those that Schiaparelli sells in Paris.

MILGRIM: Happy hunting-grounds for tea-gowns. I can't get out of my head the all-lace tea-gowns in the negligé department, princesse and very simple. The lace is a sort of Alençon. A good crêpe de Chine evening or afternoon bag at Milgrim's, has a marcasite fastener made like a big hook and eye and can be dyed to match your dress. White coral chokers, of big white beads with a slight pinkish touch in them—and knots between the beads—couldn't be better.

NAT LEWIS: Bags and pyjamas are supremely well done at this shop. I liked the coloured patent leather bags, mostly envelope in shape—the

brighter the better—, and the pigskin bags, especially those in navy-blue. These bags have that nice soft feeling and that smell of good leather.

Many of the pyjamas at Nat Lewis cost under thirty dollars—Paisley jackets with plain silk trousers—plaid pyjamas with plain jackets—and all sorts of amusing contrasts. I covet for myself a pair of pale blue velvet panties and a white satin blouse—for tap dancing. This shop has a good variety of tap dancing and exercise clothes for us city dwellers who have to get our exercise in artificial ways, learning to stand on our heads in gymnasiums sixty-nine stories above sea-level.

PECK and PECK: Perfection in several directions, and, this year, especially in thin wool dresses. This shop has one crêpey wool dress with brown wooden buttons costing less than thirty-six dollars, and the thing that you can't forget about it is that new purplish-blue sports colour that Paris keeps cabling about—the colour of the signal-lights in the tunnel under the Grand Central Station. The soft Scotch pull-over sweaters at Peck and Peck are just about the best sweaters that you could possibly conceive of, and there are a number of new sheer sweaters now to wear like blouses under suits. As for the famous Peck and Peck sports stockings, the newest looking are of mesh lises with bigger and better holes than ever. Foaming-ale and golden-fizz are good sun-tan shades, and, in the grey-beiges, if you want the perfect tint, choose spring-beige.

SAKS-FIFTH AVENUE: I'll give any one whatever odds they please, that they can't walk through one floor without feeling for five minutes a little bit giddy. Here, in the corset department, is a new garment that interested me more than I can say—the "stocking corselet" invented by a lady opera singer in Berlin, and the Continental ladies are taking to it as ducks to water. It is knitted of mercerized cotton. You roll yourself into it. It clings to your figure with the same elasticity as a stocking and moulds out any tendency to puffiness. They say it will wear forever and wash like a dream. I like the new dark royal-blue that they use for coats at Saks. In the débutante salon, there is a wool crêpe suit in brown with a bolero jacket. The skirt is pleated in front and buckles ingeniously onto the blouse with three buckles. And, for contrast and accent, the scarf and blouse are of a thin woollen plaid in brown and yellow. Up in the shoe department, I saw some striped satin opera pumps that were divine. The stripe was in the weave. They were made in white, so that you could have them dyed any colour to match or shriek with your dress.

Berets haven't a prayer at this shop. The hats that have a lift in the brim are so much smarter. There is a good, chic "poke shape," which is about as poetic and sentimental a hat as ever went with those adjectives. It must be worn with a feeling of bravado. It is made of new straws, like paper panama and charmeuse, and in good old felt, besides. There is quite a variety of good short evening wraps (Continued on page 146)





MORE BEAUTIFUL, by one's own discriminating choice! To know the beautiful things of life and make selection subtly. Therein lies the magic appeal of *Beauty by Princess Pat*. The gown by your favorite couturière — the make-up in such flattering tones as only Princess Pat gives. Lovely as youth itself is the flush of Princess Pat rouge. Inevitably, the fashion-wise seek the newer sophistication of Princess Pat almond base powder. For it is so incomparably aristocratic. Nor may the loveliest ones resist the charm of Princess Pat eye shadow. How adroit it is, how *different*. Not to be detected, of course. Yet perfect emphasis for giving eyes new, mysterious allure. And of lips modeled with Princess Pat lip rouge, one says *perfect*. The thought is of color that is ravishing, yet with


fidelity to nature — and of indelibility that is almost incredible. But more than all else, there is *pre-harmonizing* — Princess Pat's exclusive perfection of fashionable color harmony make-up. Colors cannot clash. Fashionable beauty is assured. And the creams, of course. An exquisite cleanser that liquefies, a marvelous skin food assuaging always to pristine beauty, and famous Ice Astringent for the cooling, protecting make-up foundation that lasts all day. Thus do you possess supreme beauty + + + + + by


PRINCESS PAT


give this little glove a hand

 SCHIAPARELLI'S genius has developed a new glove fabric. Van Raalte facilities have fashioned this into smart and practical gloves. And so we have Fauntex . . . to meet a sorely felt need of the glove wardrobe.

 Fauntex gloves are not so formal as kid or suede . . . in fact, they were originally designed for wear with sports clothes. They have such winning ways, however, there's just been no stopping them.

 They've been taken up for town and informal afternoons . . . probably because they ARE an ideal "in-between" glove . . . smart-looking and very, very practical.

 (They take to water admirably. Wash them every day and they only look newer!)

 Fauntex are such a delightful economy it seems like self-indulgence. At all the stores . . . "because you love nice things."

van raalte

creators of stockings and underthings

ANSWERS TO CORRESPONDENTS

(Continued from page 126)

first, but it is in no way impolite or a breach of etiquette to serve the hostess first. Dishes are generally passed by the maid, but, at informal meals, food may be placed on the table. Dessert may also be so served, but not in moulds.

Miss R. G.: I am planning to go to Europe in June. We go first to Glasgow and then on to the Continent. I would like very much to have you send me information as to the kind of clothes necessary and practical. We will not be travelling first class, and we will stay at boarding-houses most of the time. We expect to spend three weeks of July in Munich. I would like to know how heavy our coats should be and whether we will need sleeveless sports clothes or will be comfortable in sweater suits?

Ans.: You will want warm travelling-clothes, such as a heavy top-coat, a tweed or woollen ensemble, some wool crêpe or jersey dresses, and several pairs of comfortable walking shoes. An umbrella, rubbers, and rain-coat are a necessity in England. A light top-coat to wear with summer dresses will also be necessary, because you might quite possibly strike some hot days in England, and you certainly will on the Continent. Printed silk dresses are good for travelling, and, in Munich, it can be very warm, so that cotton, linen, and silk dresses will be needed. Sleeveless sports dresses will be useful, possibly, if you play games, and a few light woolly sweaters to pull on over them would be practicable. It can also be quite cold and rainy in Germany, so that your crêpe wool dresses and rain-coat should be in readiness. Berets or tweed turbans are good travelling-companions, and one or two shady straw hats should be included in your wardrobe, as well as one or two chiffon or crêpe afternoon dresses. Printed chiffon evening dresses are easily packed, take up little room in a trunk, and are useful in case of emergencies.

Mrs. F. P. H.: I feel sure you will be able to advise me as to the proper way to use "junior" and "third." In engraving, they should be used in full without capital letters, should they not? In signing the names, should it be jr. or Jr., and 3rd. or III.? In case of the death of the senior, does the junior drop the junior and the third affix that title instead?

Ans.: Junior and third may be written out or abbreviated, as Jr. and 3rd. or III. Either form is correct. Generally speaking, we prefer 3rd. to III., but we have seen III. used on smart invitations where it looked better than 3rd. would have. When junior and senior are written in full, small letters instead of capitals are used. When junior is abbreviated, a capital letter is used. In the instance of the death of the senior, the junior drops the junior from his name, and the third becomes the junior instead.

Mrs. R. R.: We have recently moved to a small place and have leased a furnished house. My fifteen-year-old daughter has been invited to a number of parties given by her schoolmates, and I would like to give a party of some kind for her, but the house we

are living in is not suited to entertaining. Would it be proper to give a dinner-dance at the hotel here? Can you give me details as to how a dinner-dance should be given? Should her father and myself sit at the table with her friends, or should we have a small table with perhaps a few friends of our own? Also, should we stand in the lobby of the hotel to receive the guests? If you think my daughter too young for a dinner-dance at a hotel, will you suggest some kind of a party to be given that would be suitable?

Ans.: We think it would be very nice to give a dinner-dance for young people about your daughter's age and, in this way, return the invitations she has received from her school friends. You could certainly give the dance at a hotel. It should be a small and rather informal affair, since your daughter has not yet made her début. Your guests might be asked for an eight or eight-thirty dinner. You might arrange to meet your guests in one of the ante-rooms of the hotel, and, five or ten minutes after the prescribed time, lead the way in to dinner. Any stragglers can safely be left to find your table for themselves, though you might leave a word with the head waiter to the effect that Mrs. R.'s party is at such and such table, to avoid confusion. If it is not too large a party, we think it would be nicest for you and your husband to preside at the dinner-table, and it would certainly be appropriate to invite a few of your own friends. Since it is a dinner-dance, most of the guests would leave around midnight, and we do not think refreshments would be needed, but some sort of fruit cup would be served during the dancing after dinner.

Miss E. C.: Should an invitation to a formal dinner, at which about two hundred business men will be present, be engraved and written in the third person or typewritten informally on business stationery?

Ans.: Invitations to a formal dinner should be written in the third person or engraved. Typewriting is unsuitable.

Miss E. M. L.: I am planning to be married at a very small church, at eight-thirty in the morning, with just the immediate family present. I expect to leave after breakfast for an auto trip, and I do not want to change my costume if it can be avoided. What should I wear? Would a dress with a coat for travel be correct? What should be served for breakfast?

Ans.: Half-past eight o'clock in the morning is so unusually early an hour for a wedding that nothing but the travelling-costume you suggest could be worn. A three-piece costume—that is, a blouse, skirt, and short jacket—with a top-coat for warmth when motoring, would look well.

Since breakfast must be real breakfast, we should suggest your serving eggs in some form, with the ordinary breakfast accompaniments of tea and coffee. Sausages might also be served, and it might be an interesting note to have waffles with maple syrup afterward. Nothing pleases a number of people more than this sort of old-fashioned menu. (Continued on page 142)

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ANSWERS TO CORRESPONDENTS

(Continued from page 140)

Mrs. J. F.: Will you tell me the correct shoe to wear with a tailored dress or suit for travel? My own choice is a black calf with a single strap. The suit is in Oxford-grey. I have some calf and suède Oxfords, but I need a second pair of shoes. What is the best shade of stockings to wear with black dresses? And what gloves? Are the new black gloves meant for travel wear, and should they be hand-sewed? I have six-button black suède for afternoon wear, but do not fancy them for travel. What stockings shall I wear on shipboard, chiffon, lisle, or wool?

Ans.: We quite agree with you that the black calf shoe with a single strap and solid leather heels would be best with your Oxford-grey suit. Anything of suède gets so rubbed when travelling. In selecting a second pair of shoes, we should advise you to get all-black calf or alligator, either in the strap shoe or in a plain pump, with solid leather heels.

Stockings in the sunburn and beige shades still seem to be smart for wear during the daylight hours.

While the new black gloves are sometimes smart as an accent to certain costumes, we would not advise them for general wear. Off-white or grey-beige would, we think, look better with your costume. These gloves are made with hand-sewed seams. The six-button black suède gloves that you speak of would be chic for formal wear. On board ship, we should suggest chiffon lisle stockings as smart.

Mrs. W. C.: When one is a guest in a person's house, does the guest or the hostess suggest the time for retiring? When there is a guest of honour at a luncheon or dinner, does the guest take the initiative in leaving, or should he or she stay until the other guests are gone? At a wedding reception, what is the order in the reception line? What are the groom's responsibilities, besides the bride's bouquet and presents to the ushers? What is the proper dress for the groom, best man, and ushers at an afternoon wedding? What trinkets go in the bride's cake? What colours are worn in New York for evening? Are white and the pastel shades suitable?

Ans.: Either the guest or the hostess may suggest retiring, depending a little upon their intimacy. At a very formal house-party, it would be well to wait for some indication from the hostess that the evening was over. At an informal party, a guest might quite suitably say that she was very tired and wondered if her hostess would mind her going up-stairs.

The guest of honour at a luncheon or dinner always leaves before the other guests.

No long receiving line is necessary at a wedding. The bride's mother and the groom's mother would be found ready to welcome the incoming guests at the door of the reception-room. The other members of the families might be in that part of the room, but not distinctly in a receiving line. The bride and groom, with the bridesmaids, stand in another part of the room, or in another room, to receive congratulations. The groom's responsibilities consist in sending the bride her bouquet, providing presents for the

ushers, and paying the clergyman. The bride gives her bridesmaids presents. The flowers for the bridesmaids are usually ordered by the bride's family from the florist who decorates the church for the bride, but, occasionally, the bridegroom does send the bridesmaids' bouquets. At an afternoon wedding, the proper costume for the men of the bridal party is formal afternoon dress. The trinkets that go in the bride's cake are usually a thimble, a piece of money, a wedding-ring, and a bachelor's button. The thimble means spinsterhood for whoever gets it; the bachelor's button means bachelorhood; the money and the ring explain themselves.

Among the colours for evening dress, this season, white is the outstanding shade, with the off-whites and jewel colours, such as ruby, emerald, sapphire, and topaze, also very smart. Pastel shades are worn, too, and seem especially suitable at a wedding.

Miss M. W.: Will you help me about my wedding? I am a divorcée, and I wish to have as large a wedding as I can with propriety. I understand from Vogue's Book of Etiquette that I can have no attendant. What dress should I wear and what colour? Could I wear a white dress and veil? What will the groom and the best man wear? I think the hour will be about six in the afternoon. Is it correct for them to wear dinner-jackets?

Ans.: It is more usual for weddings to take place at an earlier hour than six, since the guests can then stay as long as they like at the reception without being forced to hurry home to dress for dinner. It would be incorrect for the bridegroom, best man, and ushers to wear dinner-jackets at an afternoon wedding. Evening clothes should never be worn during the day. The men would wear formal afternoon dress, which consists of a black or Oxford-grey jacket; grey or black-and-white trousers; bold wing or fold collar; Ascot, bow, or four-in-hand tie; white shirt; buff, white, or grey waistcoat; yellow gloves; black shoes; and a derby or grey Homburg.

A wedding gown and a veil should never be worn at a second marriage. An afternoon dress in a delicate shade of blue and a horsehair hat of blue would be an attractive costume.

Miss R. L.: Will you be kind enough to advise me as to the proper way to address envelopes containing wedding announcements? What is the correct way of addressing the envelopes when there are several members of a family?

Ans.: The outside envelope of a wedding invitation would read, for example, "Mr. and Mrs. John Brown, Miss Mary Brown" or "James Brown, Esquire." If there are two or three daughters in a family, they may be addressed as "The Misses Brown" or as "Miss Anna Brown, Miss Jane Brown, Miss Celia Brown." If there were several young men in a family, they would be addressed as "The Messrs. Brown."

The inner envelope, which is merely used to keep the invitation cards clean, need only have the title and surname on it, as "Mr. and Mrs. Brown" or "Miss Brown" or "J. Brown, Esquire" or "The Misses Brown." (Continued on page 146)



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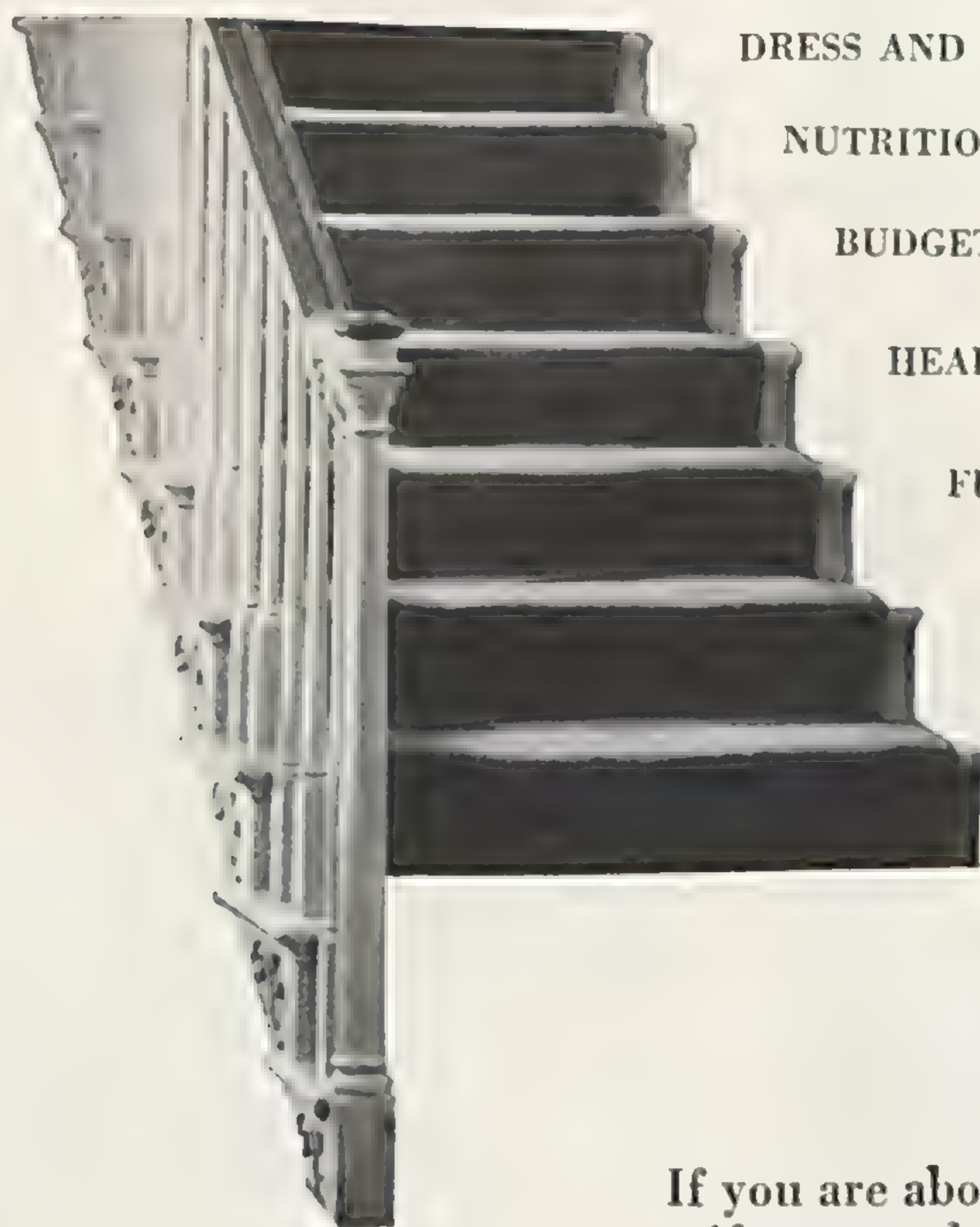


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If you are about to build, or if you are refurnishing your home . . . if you are looking for ideas on home-management, or menus, or beauty culture, or fashions . . .

Turn to the Home-Making Center.

Here is a permanent clearing-house for all new and practical inventions that go to making a home more livable, more efficient, more beautiful.

The Home-Making Center occupies the entire tenth floor of the Grand Central Palace in New York City, and was laid out by architects and artists as a fitting background for an extensive educational program embracing home interests.

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Trained consultants will help you with your household problems—they will even work with you on the decorative scheme of each room in your house—or plan your entire budget, no matter how small or how large.

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Constructive suggestions will be given to you for everything pertaining to your home or your personal grooming—everything from cosmetics to furnaces—and everything without charge.

Why not come to the Home-Making Center on your next trip to New York? You will find it enjoyable as well as immensely instructive.

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For dues of one dollar a year, the Guild offers the following privileges not afforded the general public:

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- Special dressing rooms for men and women.
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ANSWERS TO CORRESPONDENTS

(Continued from page 142)

Mrs. J. B.: I am planning a small dinner-party. Shall I serve hors-d'œuvres with cocktails in the drawing-room before dinner? How long before dinner, and what should be served? Should the guests have plates? Should soup always be the first course at a formal dinner? I have a young coloured boy, sixteen years old, who helps the maid in the kitchen and in the house. What should this servant wear? How long should my husband and I wait before returning a call? Are cards ever left when those receiving are at home?

Ans.: If you serve hors-d'œuvres in the drawing-room, and, in this case, they would be called canapés, the guests will eat them with their fingers, so you need not provide plates unless you prefer. You might have small napkins at hand, however. Appetizers and cocktails are served just before dinner is announced. Cheese biscuit, small anchovy sandwiches, caviar on toast, and stuffed olives rolled in strips of bacon and broiled till the bacon is crisp are all favourites. The first course at a formal dinner might be a slice of melon, or, at the right season, oysters, but soup is the essential beginning of the meal. It is always served in soup-plates. We should think that black

trousers, a white shirt, waistcoat, and short white "mess-jacket" would be a suitable costume for the sixteen-year-old Negro boy. A week or ten days is the usually suggested limit between a visit and its return. You need not leave cards when you find your hostess at home. The only reason for doing this is to impress your name and address on her memory, and this is not always necessary. If the lady is not at home, you leave one of your cards for her, and two of your husband's, one for her and one for her husband. Women visit women, only. Men visit men and women.

Mrs. P. L.: Is it proper to write a note of acceptance or regret of a formal invitation on writing-paper that has one's initials on it? Should a present be sent to a silver wedding anniversary celebration?

Ans.: In answering a formal invitation, it is better to use plain white or cream paper rather than your more personal note-paper with your monogram.

It is not obligatory to send a present for a silver wedding anniversary, but, if you are on friendly terms with the people whose anniversary it is, it would be a very gracious thing to do.

SHOP-HOUND'S SPRING PORTFOLIO

(Continued from page 138)

here in satin and velvet and velveteen. When I say short, I mean less than three-quarters length, with fur on the sleeves, but seldom around the neck. I cared for the white and the pastels best.

You can't mention Saks without mentioning gloves, because this shop carries Alexandrine, one of the best makes in this weary world. The newest thing is the dark blue antelope, very smart to wear with a blue-and-white print. There are, also, a great many black gloves, which I should lay in to wear with a white evening dress with black shoes or with a coloured print that had a bit of black in the pattern. I also liked the pastel suèdes, which would be good with white evening dresses, and, if you want to see some hand-sewed washable cotton gauntlet gloves that are really indistinguishable from suède, they are made by Micolet and carried by Saks in black, white, brown, and in very dark blue.

STEIN and BLAINE: Several momentous discoveries! In the custom-made department, our shop-worn eyes lighted up at the sight of a pale peach coloured chiffon evening dress. The skirt is very full and shirred in a deep yoke just below the knees. Equally devastating is a green-and-white printed crêpe roma evening dress with draped lines that are decidedly new. I hear all the bright young things about town chattering about this shop, nowadays, and, in the Débutante Department, I discovered why. This inexpensive department is a bonanza. There is a grey, red, and white printed chiffon evening

dress fitted at the waist, with great fullness from the knee, in a sort of Diamond Lil manner. To wear over these dresses, more of the short bright velvet or velveteen evening wraps are being sold. Bright red, emerald-green, or black, with half-sleeves, which are newer than the long. For daytime, a black-and-white checked sheer wool suit will start your spring wardrobe, while, if you do not fancy checks, there is a navy-blue wool suit with a simple red-and-white printed crêpe blouse that is charming.

WANAMAKER: Wandering from one to another of the little shops under this hospitable roof, I always feel as if I were shopping in Europe in some glorified *Galleria* or the Burlington Arcade. In Belmason, there on the bridge between the two buildings, is some new garden furniture from England, made of the seasoned teak-wood of old English battleships, which is as hard and durable as stone, so that you do not have to take it in when there is a thunderstorm. You see this furniture on the big country estates in Surrey and all the loveliest shires, and it looks rustic in a dignified, unrepulsive way and is seen in benches, chairs, and tables.

The Coin de Paris has a very large collection of French models from all the big houses—unusual ones, not the models you see everywhere, and, before I close this Epic, let me pass on to you this little tidbit: Wanamaker's own bath salts are some of the very best that have ever caused me to relax, and they are all on sale there in the merry month of April.



Here's Simple Way to Really Get Rid of Hair on Arms and Legs

Utterly Without the Problem of Coarsened Re-growth



A discovery that is proving to the wonder of the cosmetic world that hair can not only be removed instantly, but its reappearance delayed amazingly

A NEW WAY of removing hair on arms and legs has been found that not only removes every vestige of hair instantly, but that banishes the stimulated hair growth thousands of women are charging to less modern ways. A way that not only removes hair, but delays its reappearance remarkably.

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That is all. Every vestige of hair is gone; so completely that even by running your hand across the skin not the slightest trace of stubble can be felt.

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WHAT THEY READ

BY DAVID CORT

THERE is a curious unanimity in three very dissimilar books by Englishmen: Robert Graves's "BUT IT STILL GOES ON" (Jonathan Cape and Harrison Smith, Inc.); Osbert Sitwell's "DUMB-ANIMAL" (J. B. Lippincott Company); and Richard Aldington's "ROADS TO GLORY" (Doubleday, Doran and Company). The first two have to do with The Late War, the first partially and indirectly, the second entirely and directly.

"BUT IT STILL GOES ON" is subtitled "An Accumulation," and includes a "postscript" to his autobiography, "Good-bye to All That," three short stories (not about the War), "A Journal of Curiosities," that is to say, of general reflections, including an autobiography of God, and, finally, a play that gives the book its name. In the "Postscript," after some answers to criticisms of his autobiography, Mr. Graves goes on (pages 35 to 47) to an analysis of the modern theory of war that should become prescribed reading in every school in the world. If every schoolboy were obliged to know these twelve pages by heart, we could have some assurance that "it" need not, eternally and suicidally, "still go on."

For myself, I can not see where Mr. Graves's propositions are answerable. He offers as the universal conclusions that the war of 1914-18 forced, the following: "(1) The only way in which modern war can be said to settle disputes is by causing such widespread distress and disorder that beside it the causes of dispute finally appear trivial and are forgotten. (2) The enormous majority of combatants do not enjoy modern war and are not voluntarily enlisted. (3) Non-combatants and neutrals suffer severely. (4) Intellectual and moral values and the freedom of the individual are necessarily suspended during the course of a modern war." (Remember?—Reviewer's Note.) "(5) The death-rate is excessive. (6) Honour at the end remains unsatisfied. (7) Each modern war makes such improvements in the mechanical technique of killing that the physical and mental qualities of the individual fighter are more and more discounted. It has come to the point when any not overbright schoolboy or schoolgirl favourably posted with a concealed machine gun and a few belts of ammunition can speedily rout a squadron of the most highly trained cavalry in Europe."

Mr. Graves then goes on to consider these conclusions. He concludes again: "Of all these objections against war, the most serious is, I believe, the last. The romantic 'man-for-man' fighting claim which is the occasion for declaring war is given no chance of proof. War is, in fact, no longer fighting in any true sense. Compared with the casualties due to promiscuous shelling, gassing, and machine gunning of trenches and encampments from a distance—"mechanical attrition"—those due to hand-to-hand fighting or even to aimed rifle fire have become inconsiderable." And he points out that, whereas the nationalistic pride of any particular country merely wants the moral satisfaction of declaring a romantic war to show its spunk, they

have no longer any choice as to the sort of war they must declare. It must be a modern war. And we now know all about that.

I have quoted the author at length in the determination that any one who reads this review, whether or not they buy the book, shall have read that passage. It is, to me, astonishing that we have waited so long to get a calm, irrefutable analysis of exactly what lesson the last war should have taught us. Here it is.

The short stories that follow are excellent but, I suppose, what is called "subversive" doctrine. One is about a jolly old customer who causes the death of another man; another is about a sordid passage in Parisian night-life; the third is the story of a madman, very sinister. The reflections are also sinister, antagonizing, bitter, jeering, and admirable.

The play is the final turn of the screw. I note that one reviewer broke under the strain and retitled the play "Total Depravity." Half the characters are abnormal, but the issue is joined chiefly between a father and son who hate each other. Whether or not you think that something else is the truth, this is the truth, too. Perhaps it is the sole truth, perhaps it is not. I hesitate to recommend "BUT IT STILL GOES ON," but you ought to be able to tell by now whether you'll like it.

Mr. Aldington's "ROADS TO GLORY" is simply a collection of War stories, all pretty much the usual material, told neither better nor worse than it has been told before, episodes, incidents, and now and then a plot. The difference is that Mr. Aldington is willing and able to raise his voice. He knows what he hates, and he lets you know it. This is fine and should be encouraged. He is even more bitter, if not quite so damning, as—than, Mr. Graves.

Mr. Sitwell's "DUMB-ANIMAL" is not about the War at all. It is a collection of short stories. The first is very short, a conversation in a railway carriage, two anecdotes about animals, very fine. The second is "the history of a bacillus," which he has dramatized in the person of a charming English lady who travels and spreads the influenza. The identification between the lady and the germ is excellently done, the lady takes on some of the horrid fascination of a bacillus, and the thing is a little frightening. The third is an episode in Italy, the new Italy, and about an idiot. The fourth is the story of a man who was a marvel of affectation and whose affectation finally entrapped him. The fifth is the rather pointless recitation of the career of a woman who redecorated her house in keeping with her current lover. And so on.

But even beneath the artifice of disquisitions of Mr. Sitwell, something of the same quality we find in Graves and Aldington, though ever so modulated, comes glinting through. Mr. Sitwell is, after all, one of the boys. What this reviewer conceives to be the genuinely modern—the 1931, if you will—point of view is detectable here, too. Perhaps the key-note of that point of view is a subdued anger, and an insidious and this time really effective ambush of the ethical (Continued on page 150)

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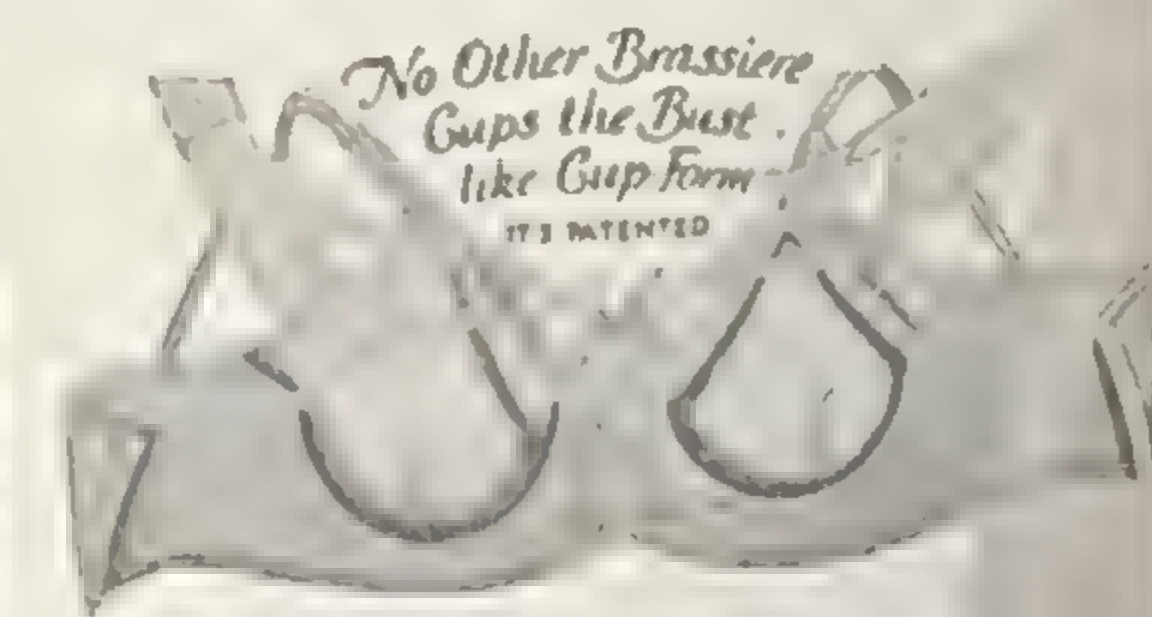


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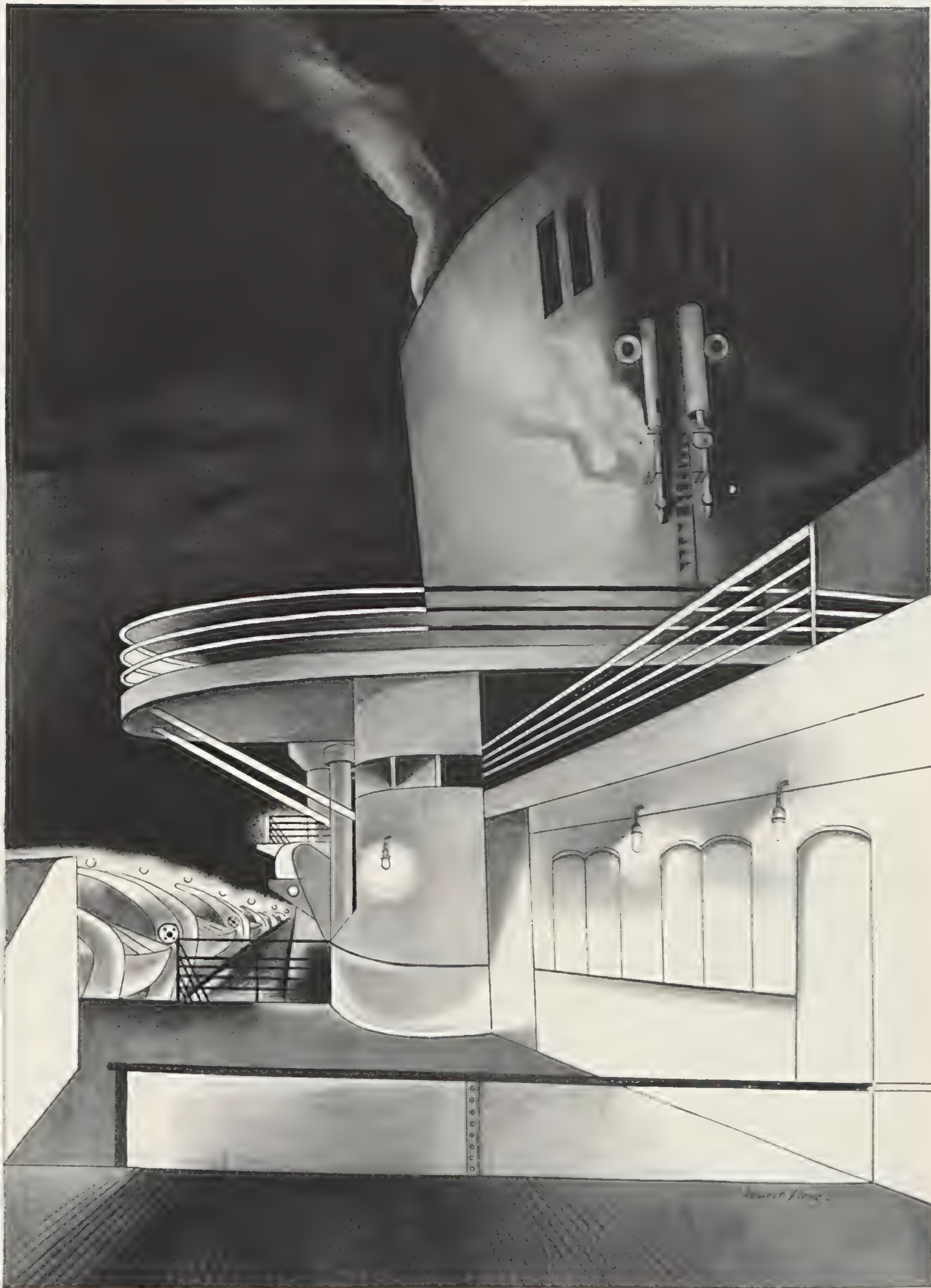


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WHAT THEY READ

(Continued from page 148)

values that have remained in unspoken sanctity through all the other superficial disbeliefs. The boys apparently mean business. Mr. Sitwell, I imagine, would often be dull reading, so that I do not venture to recommend his book.

QUEEN OF THE MAY

I have undertaken hereinafter to review an impressive lot of books by ladies. But the cream of the lot for me (though probably not for you) is unquestionably Rebecca West's "ENDING IN EARNEST" (Doubleday, Doran and Company). This is the gal for me. There's no one quite like her; no one, in fact, remotely like her. Only one person I know liked her novel "Harriet Hume" as well as I did, but I have found several who are as fanatic as I about this collection of the essays Miss West contributed during 1929 and 1930 to *The Bookman*, most of them naturally literary in subject-matter and treatment. She says in a Foreword that "the personal manner in which they are written must not be regarded as a sign of undue egotism on my part, but as a result of the agreement between myself and the editor that this was the most useful form they could take at the time." Oh, Rebecca—I may call you Rebecca, mayn't I?—no egotism of yours could be "undue."

The final essay, the one in which she daintily steps over the Humanism puddle and resigns from *The Bookman*, is one of the loveliest examples of delicate and decisive epithet I have ever read. It says, in the first place, what every one has subconsciously thought about Humanism, but not been bright enough to say, and it is in its way the most effective instance of crushing for crushing's own sake you would want to see. It is true that the book is hard to read at a sitting. You will get fed-up, as I did, and stop. But you will return, as I did, and finish it.

Her method is to come around to her subjects by indirection. A play she has seen, an item in a newspaper, a bit of conversation, an exhibition, a face passing on the street, somehow gives her the clue to some secret of life and letters, and she takes pains to unfold the revelation in the order, and with the reservations, in which it came to her. She is conscientious, erudite, and her integrity is tremendous. Her force comes from her ability to keep an intensely personal reaction while backing it up with aesthetic values and research. This gives the final impression that her instincts are infallible, which is probably true, but it is more than that. Some of these essays, as the one on Mr. Smithers, "Every Third Thought," and some others, are perfect works of art. It will be noticed that, in such pieces as these, Miss West employs her own aesthetic theories, elsewhere expressed. The field of reference within the essay is restricted with amazing unity and integrity, almost artificial. Thus the matter-of-fact allusions become symbolic, and the final effect is out of all proportion to the modest pretensions of what had seemed at first nothing but journalism.

There is no use calling the quality of Miss West's mind either "feminine" or "masculine." I suppose it has some

of both, but, whatever it has, it works; it beautifully and supremely works. She gets results with it. Even her faults are somehow delightful. Her recurrent misapprehension about Leopold Bloom of "Ulysses" is the most embarrassing of these. She uses him to prove all sorts of irrelevant things. I also find it hard to understand how so sensitive and intelligent a lady could support three cats, but I am willing to accept even that. All I ask is that we have more of these lovely pieces, beginning so innocuously: "In today's *Continental Mail* . . ."

MORE BOOKS BY LADIES

Some other books by ladies that I haven't read and don't intend to read (but perhaps you want to know about them) are: Selma Lagerlöf's "THE RING OF THE LÖWENSKÖLDS" (Doubleday, Doran and Company), the crowning work of the famous Nobel Prize Winner, containing "The General's Ring," "Charlotte Löwensköld," and "Anna Svard"; Beth Brown's "FOR MEN ONLY" (Claude Kendall)—a story women will love by the author of "Applause," "Ballyhoo," and "Wedding Ring"; "SPHINX," by Florence Converse (E. P. Dutton and Company, Inc.) (I read a little of this, and it seemed charmingly and sensibly written); "MISS MOLE," by E. H. Young (Harcourt, Brace and Company); "BACKGROUND WITH FIGURES": Reminiscences of a Painter by Cecilia Beaux (Houghton Mifflin Company, Inc.); and Sara Haardt's "THE MAKING OF A LADY" (Doubleday, Doran and Company), a story of the old South and the new, as seen by a growing girl.

Having rejected all of the above, we are shown up as determinedly frivolous by giving you Anne Green's "READER, I MARRIED HIM" (E. P. Dutton and Company). This book is guaranteed. It's by the author of "The Selbys," and, though I have pretty much forgotten how I liked "The Selbys" (you can't expect this sort of thing to stick by you), I imagine that "READER, I MARRIED HIM" is an advance. It is certainly fully as gay, knowing, and readable. The style is at first a little puzzling. It has an idiom and overtones that one does not at first recognize. Prolonged thought gave the answer. Miss Green writes like a precocious, sentimental, and observant child. She is determinedly childlike. No adult morality is ever allowed to creep in. And this makes for an utterly charming style. Clichés are used with a kind of self-conscious gloating, like a child imitating grown-ups. Everything has a first-time-seen zest about it.

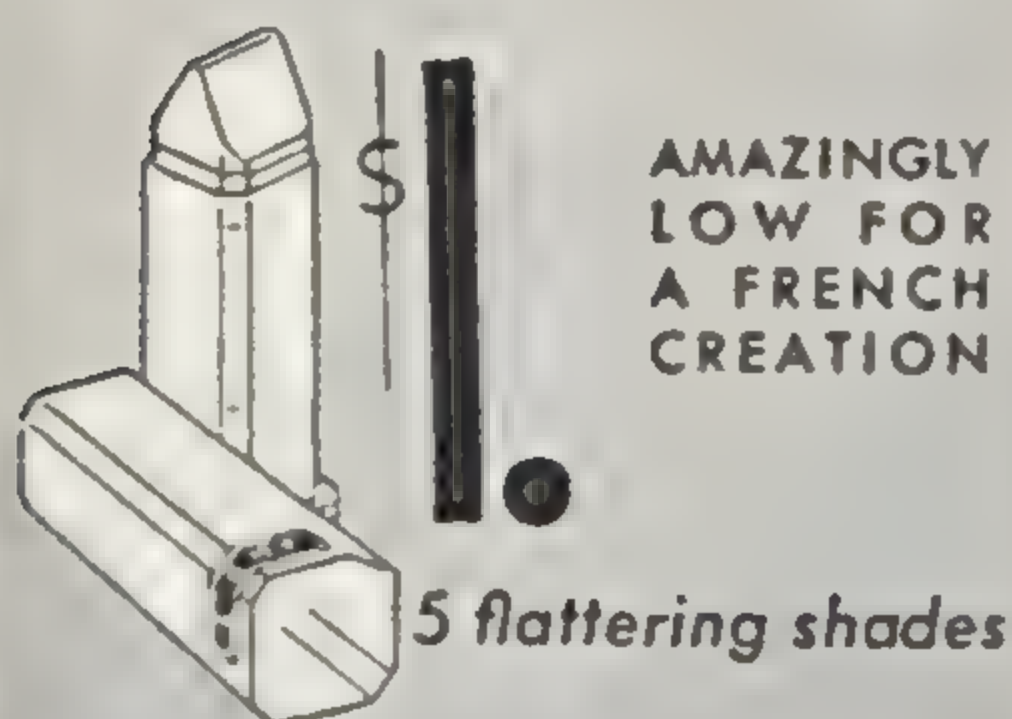
Opened at random, the book yields this, which will show you what we mean: "All during June up to the beginning of July, Mary was charming to Gilbert. He grew extremely cocky and while his acquaintances and the Mandevilles all wondered how he stood his terrible fiancée, she made herself into a very pattern of a sweet domestic girl. He had tamed her at last, thought he, how easy it was to conquer women if you did not care for them very much." It reminds one a little bit of "The Rose and the Ring," of little girls (Continued on page 152)



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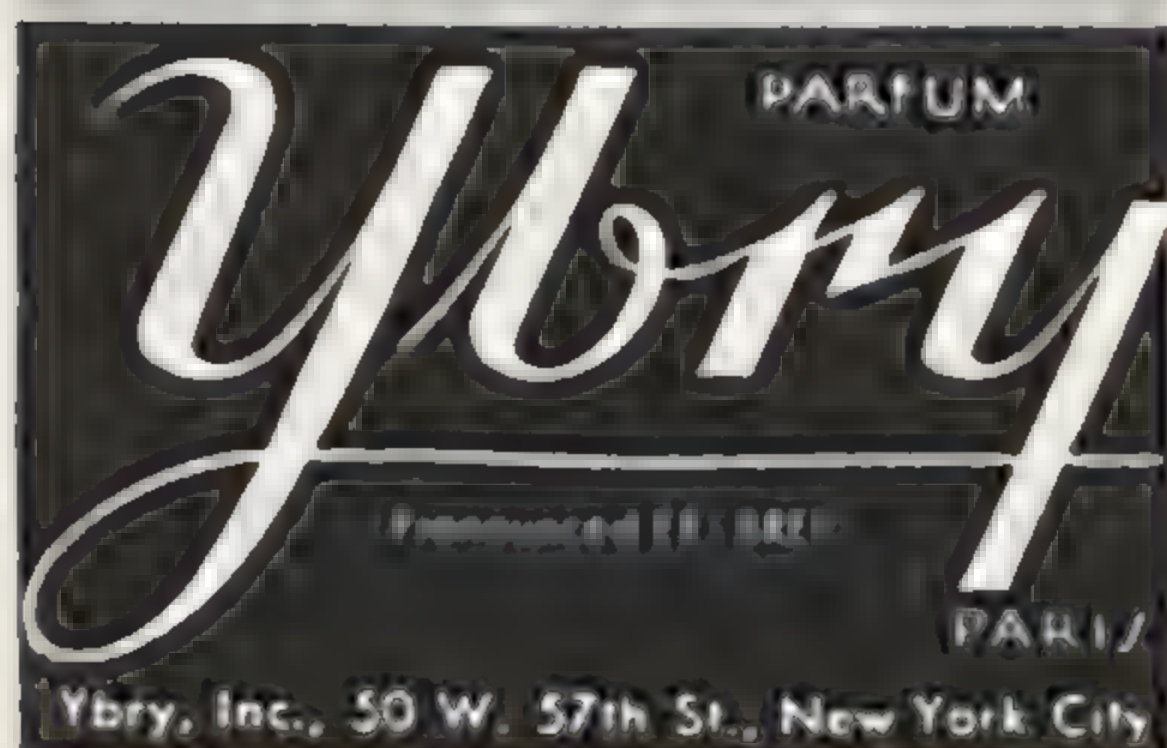
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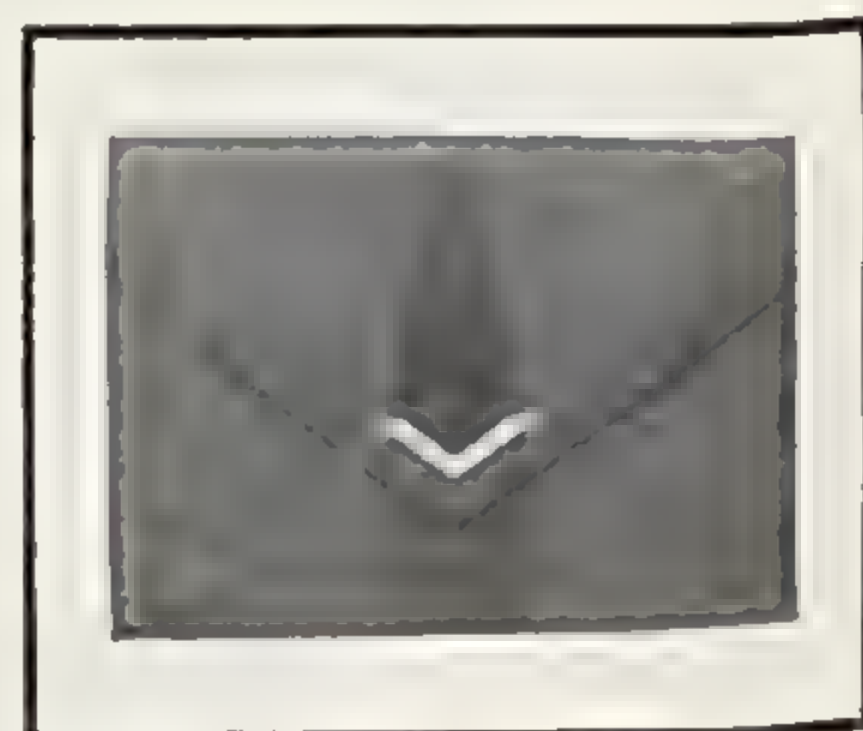


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THE END

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THE young lady dropped her handbag. The handbag popped open. A compact popped out. It slid through a grating. It went out of sight. The young lady looks sorry. The young man looks sorrier . . . he just paid ten dollars for it.

Tragedies like this can practically ruin anyone's Easter. But (consoling thought) they are easy to prevent—by seeing that the purse or bag you buy is fitted with a Talon Slide Fastener.

Talon-fastened handbags are made in many styles—some have the fastener on the outside, in place of the less reliable clasp. Others have it inside—on an inside security pocket. But in either case, a Talon-fastened

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Talons won't open accidentally. They leave no loopholes for things to sneak through. Put things in, close the pull-tab and there they stay till you want them.

You'll find these modern fasteners on the very newest and smartest bags—everywhere! You'll find them wonderfully convenient—they open with a gentle pull and close with the same ease. You'll find them most reliable, too—they won't stick or jam, they won't rust—if you get the *genuine*.

And that you can determine very easily—just look for the name TALON on the pull-tab.

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Soft Leather Bag—One of the smart new models with a Talon-fastened safety pocket. (Best & Co.)



Another Parisian—from Hermes, Paris, a utility bag of soft pin seal, Talon fastened. (John Wanamaker)

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WHAT THEY READ

(Continued from page 150)

playing "House" and little boys playing "Pirates." And it's delightful. The story is of an American-born girl raised in Paris by a charming, indigent father. All the characters are shrewdly seen and well drawn, both men and women. The girl falls in love and has her ups and downs, but it comes out handsomely in the end. I have no hesitation in recommending this.

THE LAMENTABLE MALE

Gay Taylor's "NO GOODNESS IN THE WORM" (Harcourt, Brace and Company) is a fine, man-hating novel and deserves to be read widely. It has a thesis: to wit, that men are no longer able to do women any good as husbands and lovers, and, within the special case it presents, it makes it very well. But it is also a sensitively and intelligently composed story and discovers a genuine, if imitative, talent of some importance.

One's interest is involved by all of the three girls who are the hero-heroines of the story: Valentine, Sikey, and Jane: the romantic, the disillusioned, and the practical, but they are all charming. The rapture over natural things that one finds again and again in English books makes its distinguished appearance here, in a fine, appreciative reproduction of flowers, fields, the day. Mrs. Taylor has also a natural, good style that rises now and then into passages that are really fine. There is not, as far as I remember, a single false or clumsy moment in her novel.

Her three ladies have no patience with their contemporary Englishmen (though one of them tries American men, too) because they have a real reverence for the "true male principle" (what does that mean?). Something of what it means is disclosed when Valentine says that so-and-so has none of the "strength of the civilized man who can bow to outward constraints and still be inwardly free." Mrs. Taylor has wisely refrained from going any further into sociological justification for her thesis, yet she apparently has no idea what the male principle or the civilized man is. The female principle can "submit to constraints and remain free," but the male principle is not by definition supposed to.

The point is that this is a feminine civilization in which her characters live: overregulated, humanitarian, bureaucratic, in which a true male principle would land in jail within twenty-four hours. And as for the true civilized man (something else again), he is not produced in quantity except under governments by aristocracy, and they have been out of fashion these two thousand years and more. The populace, we offer, is a woman, and it is to her creations that Mrs. Taylor objects. This impulse to examine Mrs. Taylor's point of view is irresistible, and we have yielded to it. Yet it is unnecessary. She has defined a simple, special case. Her men are one husband, one lover, one old man, and a party of aesthetes. Within that definition, the implications of her story are thoroughly felt out, the conclusions of her characters are altogether justified, her story has in every way the integrity and validity of good

art. "NO GOODNESS IN THE WORM" is highly readable. It is recommended to modern women.

HEART BREAKER

Fannie Hurst has sacrificed the pululating ecstasies that made "Lummox" the best comedy of our era and has fallen back on pure story told in a rapid, dictated-but-not-read style in "BACK STREET" (Cosmopolitan Book Corporation). It is sloppily written, with an occasional appalling fault in literary taste, but there is an amazing, an overwhelming life in it.

The story begins in Cincinnati in the 1890's, with the daughter of a German dry-goods retailer. Her name is Ray Schmidt. Both she and her father are fine, generous, acquiescing people, full of pity even for those who injure them. This type, guilty only of a sort of moral laziness or blindness, is rare enough in life, but it is a harrowingly sympathetic one in fiction. Ray is a good girl, but she has a "fly" reputation because she can not forbid the boys and later the travelling salesman from taking liberties with her. She is the "toniest" girl in Cincinnati, but only one man proposes marriage to her. Her father dies, her stepmother and family cheat her and take advantage of her. And finally she falls in love with a young Jewish business man. This is the sole fulcrum of her subsequent life, to the end of the book. She is so constituted that she can not salvage any material solidity for her own life, but must take for her whole existence any fraction of his life that this Walter Saxel can allow her. Thus, eventually, she becomes his mistress and grateful for it.

Miss Hurst's book has the supreme virtue of engaging one's sympathy and indignation for Ray Schmidt to an intolerable degree. To defend the heroine, one turns on the author. The dice are loaded too cruelly against Ray Schmidt. Money falls behind sideboards; she misses what she later considers the critical engagement of her life because her stepsister's affairs demand it, Walter turns up again just as she is about to marry the only man who really loves her. Walter becomes a figure in international finance, but to keep Ray "small," he gives her barely enough to run her establishment. Thus she is unable to gather any provision against the future, in jewellery or cash. Everything is going out, nothing comes in. And she is happy. It is impossible not to hear disaster approaching. We were finally brought to the point, as when a gorilla is introduced into a movie thriller, where we refused to watch any more. The girl didn't have a chance. So we skipped to the end of the book, corroborated our suspicion that the author proposed to smash her heroine utterly, and closed the book.

There are really magnificent things in "BACK STREET." The reconstruction of rococo mysteries, like Cincinnati in 1890, the minds and loves of travelling salesmen, the fast half-world of New York, in the 1900's, the life of a kept woman, china painting, American Jewish society, the mind of an ordinary big business man, utterly American phenomena, (Continued on page 154)



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WHAT THEY READ

(Continued from page 152)

too difficult or too vulgar or too dull to have been brought successfully heretofore into fiction—this is one of Miss Hurst's principle achievements. But greater than this is the figure of Ray Schmidt, whom, one knows with unfortunate conviction, one is not likely ever to forget. Perhaps life is so organized that any one so fine is bound to be destroyed, but, reading the book, one is unwilling to believe it. The probabilities we are given are against it. This Miss Hurst has taken cruel advantage of this Miss Schmidt. I for one will never forgive her for it. We do not wish to have the really impressive achievement of Miss Hurst's underestimated, but we can not help thinking what a book this would have been if a Flaubert had had this material. Why could not the author have taken another year, even two? "BACK STREET" is too long, for one thing, too untrimmed and repetitive. The values behind the story do not seem to have been thoroughly digested. What is now impressive might so easily have been tremendous.

FUSS AND FRIVOL

"PORTRAIT BY CAROLINE," by Sylvia Thompson (*Little, Brown and Company*), is a shrewd, finished, but curiously unsatisfying novel of modern love among the English gentfolk. It is vitiated by the final inadequacy of the author's preliminary thinking and by errors of instinct that are integral to the values of the story and the characters, yet it has the power to charm, to engage and convince.

Set in the midst of really distinguished writing, brilliant observation of people and things, are passages of definitely amateurish writing, stiff, unassimilated externals, such as a good deal of the presentation of Lydia Stanley, the sister-in-law of one of the heroes. Perhaps the fault is that the raw material of the story is inconsequential, though a good deal of fuss is made over it: a year's nagging at an emotional triangle that never comes to anything, like worrying at an imaginary bone. It is true that a lot of words can be said around such a subject, but its ultimate importance takes a lot of proving. "PORTRAIT BY CAROLINE" doesn't prove it. For a novel into which so much sense and wit and observation have gone, this one fades uncommonly quickly, although, in the reading, it all seems important.

The central character is "Caroline" (Rosamond Lehmann presented this same sort of character in "A Note in Music" as she should be: dowdy, unattractive, and diffident), who is shown us as being tall, lovely, dissatisfied, arrogant and curiously humble, lazy and uncompleted, the kind of woman psychoanalysts grow rich on. Maurice, her husband, is a fine character, something new in fiction, a perfectly unself-conscious, selfish, sensitive man, whose only human relationships are with his wife and little daughter. Peter, whom she also loves, in a way, is, beneath his surface differentiations, presented to us merely as a lay romantic, a man seen in love. The two best turned characters in the book in a technical sense are the two seen only objectively: Caroline's mother, a pure

type, unmoral, unconventional, selfish, practical, "more observant than sensitive," a type of which the stock model is Catherine de' Medici; and Jane, Caroline's successfully married friend, a good-hearted sensualist and half-baked idealist who has children by every one in the telephone book and gets away with it.

The point of the story is that Caroline's time has come when she needs, spiritually, physically, even economically, to test the stability of her currently happy situation. She has to find out whether she is capable of wanting something else more than she wants her husband and daughter. Briefly, she finds that she isn't capable of it. The jacket explains this (which runs counter to the traditions of romantic literature and sound reader-appeal) by saying that she is "fundamentally frivolous," which is untrue. She is, if you wish, deliberately, with a somewhat painful effort, frivolous. The book attempts to get some moral out of the truths about men, women, civilization, the twentieth century, to justify her needing to find out the answer to this quite unnecessary and frivolous problem, but no sound moral is adduced. Unless it be that women, for their own happiness, might better have been left in spiritual and economic peonage, since they don't know what to do with any love except mother-love, being still as uncivilized as pigeons and a complete emotional mess when they try to deal in civilized terms with love. But the harsh generalization is as untenable as any other. Fortunately, all twentieth-century women are not like Caroline. The author's error, if any, lay in pretending sympathy with her, since she is a less banal subject for satire than for romance. In art, we repeat, the job has been better done in "A Note in Music," vastly better done. But "PORTRAIT BY CAROLINE" comes in handily as "good, stimulating reading."

CATCHING UP

"MADMAN'S DRUM: A NOVEL IN WOODCUTS," by Lynd Ward (*Jonathan Cape and Harrison Smith, Inc.*), is another magnificent achievement by the author of "God's Man." Mr. Ward's preoccupation with psychological and with tragic manifestations has been carried even further in "MADMAN'S DRUM." It has been carried, in fact, a little beyond this reader. I am a violent enthusiast for Ward's work, however, whatever it says or does not say. He contrives in simple and direct terms to articulate extremely unsimple and indirect meanings. As significant and disquieting pictures, every page of this book is superb. The form he has taken for telling a story naturally has limitations unknown to the novel in words, but it also has powers of its own. I think Mr. Ward is more capable than any one else I know of to develop those powers. The fact that the factual meaning of a good many pages in "MADMAN'S DRUM" escaped me has nothing to do with the case. By all means get this book. It's worth looking at. And if I am not mistaken, and if you're interested in making money in the investment, this will some day be a valuable first edition. (Continued on page 158)

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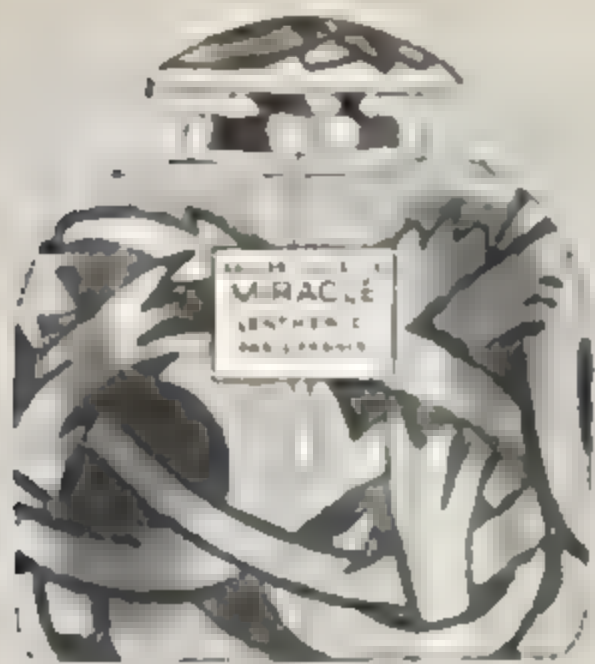
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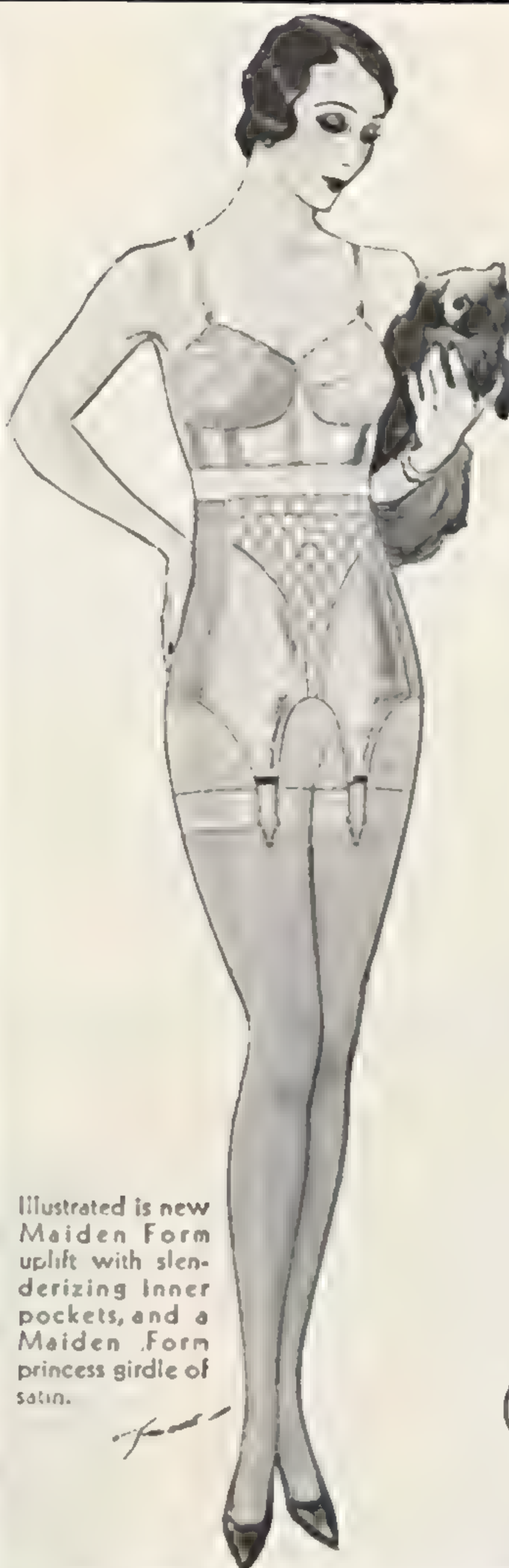
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R O M

How the canvas of a pupil of Velasquez and one by Leon Kroll are changing all Face-Powder ideas. *By Carl Hicks.*

HAD it not been for the suggestion of a bright young woman in 1929 that I "simplify face-powder tints," and this followed by a study of the portrait reproduced here—Symphonie Powder might never have been discovered. And the women of the world would have had to keep on guessing about powder tints and shades.

The lovely lady shown on this page was painted by Marzio, a pupil of the great Velasquez, about 1650. I found the painting in an antique shop in England, badly torn and so covered with dirty varnish the features were barely discernible.

It was brought to America and sent for cleaning and repair. When it came back, what had appeared as though some one had carelessly set a hot kettle on the canvas came out as the frame to the lady's bonnet. It was all so brilliant, so alive, with detail and background revealing flowers and lace, light and shade—that I thought the restorers had returned me the wrong picture. Like the faces of many humans, hidden underneath the grime of years was a masterpiece!

Sitting in my office one day just looking at the flesh-tone the artist had achieved, I mentally likened it to other canvases I had seen. After taking a long look at the picture, I went home that night and compared it with the flesh-tones of masters, old and modern—Van Dyck, Lely, Romney, Lawrence, Corot, Manet, Kroll, Carroll, and Genth.

A Kroll painting of 1924 was a remarkable study. Here on one canvas were assembled blonde, medium, and deep brunette.

I found the underlying flesh-tints in the paintings by these masters were the same. A theory was born—the theory that what women's faces needed was not color laid

on, but a finish added; something that, instead of concealing the lovely, natural flesh-tone, would reveal the individual texture, and the tone old masters and new have made immortal on their canvases.

These thoughts went through my mind: "If I wished to produce the finest possible finish on maple, oak, cherry, and walnut, would I take four varnishes corresponding in color to the woods? No, I would first clean the surface, put it in proper condition, and then put the same varnish on all. Whatever beauty there is in each wood, the finish reveals. If no two fingerprints are alike, it may be that no two faces have the same texture."

The next step was to see if theory would work in practice. I already had in Armand the masterpiece that reveals and does not conceal the individual texture of the face. The trick was to get a shade to correspond exactly to this underlying skin-tone of all women.

Every one asks: "How did you do it?"

The next morning I went into the laboratory, selected the fine materials which I knew should enter into a perfect face-powder, and blended them with care and expertness.

Then I saw a powder-shade such as no one had ever seen before, and, as later proved, a powder which did what no other face-powder, not even Armand, had done for women's faces. It was like witnessing the birth of Pallas Athene full-armed from the head of Zeus!

It took us a long time to discover that the great secret of Symphonie is in blending it in very small quantities. It is really hand-made with jealous care. It simply will not permit itself to be produced by the ton in great machines, as are the old-fashioned face-powders.



Now for the trial by ordeal. I called an Armand Beauty Counselor, gave her a clean puff and said, "Put this on your face." Lovely lady that she was, she then looked even lovelier.

Hers was a medium complexion—natural, brunette, and cream tints all looked well on her, but this new one gave her skin a blended, creamy loveliness I had never seen before on any woman.

It looked so marvelous that I named the tint then, saying "Your face is a 'symphony.'" Then, so we could have a trademark name, we called it Symphonie.

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Yesterday I had a theory—today I possessed a new creation—and *the* name. Now for the test! I called in a brunette with hair like the raven's wings and she finished her face with Symphonie.

Next I got the attention of a blonde with flaxen hair like that of Elaine, the Lily Maid in King Arthur. Symphonie blended with her skin in complete harmony. The "perfect blonde" and "perfect brunette" stood side by side. The creamy fairness of their skins emphasized the golden hair of one, and the dark beauty of the other. The coloring of hair and eyes was enhanced by the mellow tone that Symphonie gave to their skins.

In that day, twenty others made the Symphonie test; twenty others, light and dark, fair, medium, with white or tan skins, fine, coarse and medium skins, dry skins, oily or normal. *With each and every one the result was the same.* Symphonie became them. It harmonized with skin and hair and eyes. To each Symphonie became part of their living symphony.

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And since Symphonie is made for you, we have authorized those who sell it to say this: "Take this box of Symphonie Powder, use it for a week, enjoy its perfume; and notice how it is blended to make itself part of your skin. If, at the end of a week, you think you can ever use any other powder, I will exchange, or refund the purchase price."

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WHAT THEY READ

(Continued from page 154)

"CLAUDIA," by Arnold Zweig (*Viking Press, Inc.*), is a collection of stories about a man and a woman by the author of "The Case of Sergeant Grischa." They disappointed me. They are concerned with spiritual values in the relationship of love. They are beautifully written, well translated, and they inquire with passionate sincerity into the most inward problems of human relationship, but they are vaguely unsatisfying. I don't know why.

"CLAUS THE FISH," by Herman Rossmann (*Jonathan Cape and Harrison Smith, Inc.*), is a brief, beautiful story of a drowned fisherman whose consciousness records the history of his contacts with the population of the ocean: the seals, the sharks, the gulls, whales, a bear on a beach under a waterfall, abandoned fishing-boats, a native girl in the South Seas, a drifting bottle, dolphins, migrating birds. It is a successful and amazing tour de force that gives the quality of the ocean, as it must be, seen from below, rather than above, the surface. It is not necessary to take the implications too seriously. All you have to admit is that the body of the drowned fisherman can have an imagined life of its own as it floats on. When that has been done, the book becomes lovely and convincing.

"THE IRON WIDOW," by Harry Hervey (*Horace Liveright*), is a story of murder, lust, intrigue, vice, and so on (the usual things) in a Senegambian prison. It is a thriller, but it is a good one. There is a good deal of the "tom-toms pulsing in the jungle," but the book is actually written with integrity. I read it all the way through, with immense satisfaction. Unless you know in advance that you don't like this kind of thing, you will, too.

"R. V. R.: THE LIFE AND TIMES OF REMBRANDT VAN RIJN," by Hendrik Willem Van Loon (*Horace Liveright*), is a fat, handsome book (illustrated) that is in the fullest imaginable sense exactly what its subtitle claims for it. The scholarship that has gone modestly into making it must be tremendous. The Dutch of the eighteenth century are here intact. It is a book for leisurely reading, a book to own and come back to again and again. No one can fail to be stimulated by it.

Before it is too late, we want to add our word to the applause for two books of last winter (we have not written any reviews since their publication). You probably own them already, but if you don't, you should. They are Francis Yeats-Brown's "THE LIVES OF A BENGAL LANCER" (*Viking Press, Inc.*) and A. P. Herbert's "THE WATER GIPSIES" (*Doubleday, Doran and Company*). We do not altogether agree with the superlatives bestowed on the latter, but it is a delightful novel just the same, full of true observation and wisdom. On the former, we go all the way with anybody, and perhaps further. I can't understand how the book is so popular, unless it is on account of the current American curiosity about metaphysics, about which the Bengal lancer is curious, too. He is curious about everything, a most amazing character.

"HARD LINES," by Ogden Nash (*Simon and Schuster*), is a collection of the verses Mr. Nash has been contributing for the past year to *The New Yorker*. Though they have been widely and easily imitated, Mr. Nash remains pretty much inimitable. He has written some of the funniest doggerel dispensed in this generation, and his languid and pettish cynicism can do America no harm.

"EDUCATION OF A PRINCESS," by Marie, Grand Duchess of Russia (*Viking Press, Inc.*), is another book we can't get around to reading, though every one seems to like it. I suppose the picture of a Grand Duchess landing on her feet is memorable enough to be worth looking into.

"TWO THIEVES," by Manuel Komroff (*Coward-McCann, Inc.*), is an excellent historical piece by the author of "Coronet." In spite of the hallowed significance of the subject, this book has not the sincerity of Mr. Komroff's previous work. As may be guessed, it is a reconstruction of the lives of the two thieves who met their end at the same time and in the same way as the Author of Christianity. The reconstruction goes with an appearance of authenticity into the Palestine of that time, the Roman conquerors, the Greek ladies, the Jewish sects, and so on. But the story itself is the most important part of the book, and that is first-rate and, foremostly, readable.

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Turn to Pages 40 and 41 of this issue, where a few of the best schools and camps in the country are listed. Write for some of their catalogues . . . and if you have difficulty in finding exactly what you want, Vogue will gladly give you further information and advice.

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Trade Literature Reviews

Beauty Culture

"ALL FOR BEAUTY". Harriet Hubbard Ayer tells about the proper care of the skin, hair, nails, feet. Beauty preparations. HARRIET HUBBARD AYER, 323 EAST 34TH STREET, NEW YORK CITY.

"BEAUTY SECRETS". Robert's creations in coiffures, beauty preparations, perfumes. ROBERT, DEPT. V, 675 FIFTH AVENUE, NEW YORK CITY.

"COMPLEXIONS WITH AN ENGLISH ACCENT". English beauty treatments as interpreted by Yardley. Price list and description of Yardley preparations. YARDLEY & Co., 452 FIFTH AVE., N. Y. C.

COUETTES. Guest package of Couettes—small squares of cotton for removing and applying cosmetics. 10c. JOHNSON & JOHNSON, NEW BRUNSWICK, NEW JERSEY.

"EUGÈNE BEAUTY BOOK". Illustrates the Eugène method of permanent waving the hair. Also sample Eugène Sachet, the steam control used in Eugène salons. EUGÈNE, LTD., 521 FIFTH AVE., N. Y. C.

"HERE DWELLS YOUTH". Face moulding method simplified for home use. Applications of Primrose beauty preparations. PRIMROSE HOUSE, 595 FIFTH AVENUE, NEW YORK CITY.

"INDOOR SUNSHINE". Use of General Electric Sunlamps as a vitalizer and guard against colds. GENERAL ELECTRIC CO., SECTION L—582, MDSE. DEPT., BRIDGEPORT, CONNECTICUT.

"IS YOUR HAIR YOUTHFUL?" Methods of applying Ogilvie Sisters' hair tonics for various types of scalp conditions. Biography of the Seven Ogilvie Sisters. OGILVIE SISTERS, 604 FIFTH AVENUE, N. Y. C.

KLEENEX. Trial supply of this face cleansing tissue. KLEENEX CO., LAKE MICHIGAN BUILDING, CHICAGO, ILLINOIS.

"LIP SECRETS". Free booklet on the art of make-up for the lips. ☐ For 25c, trial size Perfumed Manicure Polish and Solvent Combination. Check polish shade you prefer, ☐ clear ☐ medium ☐ deep ☐ extra deep. COTY, DEPT. VI, 714 FIFTH AVENUE, NEW YORK CITY.

PINAUD'S CREAM. Sample tube of Pinaud's Cream. 25c. PINAUD, DEPT. V11, 220 EAST 21ST STREET, NEW YORK CITY.

POND'S. Free sample of Pond's Cleansing Tissues. For 10c, samples of Pond's Tissues, Skin Freshener, and two creams. POND'S EXTRACT CO., DEPT. C, 110T HUDSON STREET, NEW YORK CITY.

"THE AFFAIRS OF BEAUTY". Frances Denney describes the treatments and preparations required for each different skin condition. DENNEY & DENNEY, PHILADELPHIA, PENNSYLVANIA.

"THE ART OF BEAUTY". Describes the Louis products and their use with different complexions. R. LOUIS, INC., 3 EAST 38TH STREET, NEW YORK CITY.

"THE QUEST OF THE BEAUTIFUL" and "YOUR MASTERPIECE—YOURSELF". Two booklets explaining three fundamental treatments for loveliness. Description of Elizabeth Arden home course in beauty. Catalogue of beauty preparations. ELIZABETH ARDEN, 691 FIFTH AVE., N. Y. C.

"THREE STEPS TO BEAUTY" . . . "BEAUTY IN THE MAKING" . . . "MAKE-UP MAGIC". Three booklets describing Helena Rubinstein's methods of beauty culture for home treatments. Hints on make-up. Use and value of Rubinstein preparations. HELENA RUBINSTEIN, 8 EAST 57TH ST., N. Y. C.

"UNDERSTANDING YOUR SKIN". Complete Marie Earle beauty booklet, emphasizing the care of the skin. MARIE EARLE, V2, 660 FIFTH AVENUE, NEW YORK CITY.

"WHY ONLY A HEALTHY SKIN CAN STAY YOUNG". Daily treatment for keeping your skin clear and young. Emphasis on the famous Ingram "six spots of youth" on the face and neck. FRANCES INGRAM, DEPT. B-21, 108 WASHINGTON ST., N. Y. C.

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"YOUR DOWRY OF BEAUTY". Treatments for individual problems of skin care. Dorothy Gray beauty preparations. DOROTHY GRAY, 683 FIFTH AVE., N. Y. C.

Clothing, Fabrics & Accessories

BRASSIÈRES. Style booklet illustrating Cup-Form Brassières in sizes ☐ narrow, ☐ medium, ☐ wide. MODEL BRASSIÈRE CO., DEPT. 1, 200 FIFTH AVENUE, N. Y. C.

CAROLYN MODES. Style booklet of the new conservatively priced Carolyn dresses. NATIONAL MODES, INC., 128 WEST 31ST STREET, NEW YORK CITY.

"CORRECT MAIDS' ATTIRE". Correct style and color for maids' uniforms. Dix-Make uniforms. HENRY A. DIX & SONS CORP., 141 MADISON AVENUE, NEW YORK CITY.

DÉJÀ. March brochure, illustrating the Spring models of Déjà dresses. DÉJÀ, INC., 550 SEVENTH AVENUE, NEW YORK CITY.

DOMESTICS' UNIFORMS. Catalogue A of the complete line of nurses' and maids' uniforms . . . models in straight lines and all colors and materials. JOSEPH, 19 WEST 57TH STREET, NEW YORK CITY.

HAND-BAGS. Illustrated booklet showing Penn hand-made bags for every occasion. MISS PENN, 562 MADISON AVE., N. Y. C.

McCUTCHEON'S FABRICS. Samples of new spring and summer washable crêpes, canton crêpes, silks, and printed chiffons. Imported and domestic. McCUTCHEON'S, DEPT. 18, FIFTH AVE. AT 49TH ST., N. Y. C.

"SHAGMOOR FASHION BOOKLET". 2-color photographs of 18 of the newest spring Shagmoor sports and street coats, styled in the French and English manner. LINDER BROTHERS, 512 SEVENTH AVE., N. Y. C.

Food

"CALAVO HOSTESS BOOK". Service for unique recipes prepared with calavos. Explanation of the place of calavos in the diet. CALAVO GROWERS OF CALIFORNIA, DEPT. 403, 4803 EVERETT AVENUE, LOS ANGELES, CALIFORNIA.

Glass & China

"THE NEW LITTLE BOOK ABOUT GLASSWARE". Authentic information about the use of glass in the home. The care of glass. Formal table settings with glassware. Brief history of glass-making. THE FOSTORIA GLASS COMPANY, DEPT. V12, MOUNDSVILLE, WEST VIRGINIA.

Glass & China (Continued)

"THE STORY OF WEDGWOOD—1730-1930". Biography of Josiah Wedgwood with introduction by Sir Oliver Lodge. Methods of making Wedgwood ware, with historical engravings. JOSIAH WEDGWOOD & SONS, INC., 160 FIFTH AVENUE, NEW YORK CITY.

Luggage

STEAMSHIP LUGGAGE REGULATIONS. Valuable information pertaining to the transportation of luggage.

"THE SMARTEST WAY TO TRAVEL". New styles in trunks and suitcases. HARTMANN TRUNK COMPANY, RACINE, WISCONSIN.

"YOUR HOME AWAY FROM HOME". Booklet illustrating the new line of Oshkosh Trunks. OSHKOSH TRUNK COMPANY, 421 HIGH STREET, OSHKOSH, WISCONSIN.

Schools

"VOGUE'S BOOK OF PRIVATE SCHOOLS". For parents who wish complete information about the various types of private schools that exist today—their requirements, differences, specialties, tuition fees. This includes a study of all types of schools—nursery, co-educational, military, preparatory, finishing, and vocational schools. Also junior colleges and student residences, and schools in Europe. THE CONDÉ NAST EDUCATIONAL BUREAU, 1928 GRAYBAR BLDG., LEXINGTON AT 43RD, N. Y. C.

Silver & Clocks

"BRIDAL SILVER AND WEDDING CUSTOMS". By Emily Post. Important modern wedding conventions, outlined briefly. 25c. ☐ "THE BOOK OF SOLID SILVER", showing new designs of Towle flat silver and hollow ware. 25c. TOWLE SILVERSMITHS, DEPT. K-2, NEWBURYPORT, MASSACHUSETTS.

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"OBSERVATORY TIME". Illustrated booklet of Revere clocks equipped with Telechron motors. REVERE CLOCK CO., 462 McMILLAN STREET, CINCINNATI, OHIO.

Jewelry

"WEDDING RING SENTIMENT". History of wedding and engagement ring customs. Illustrations of rings of various countries and periods, and of Traub wedding and engagement rings. TRAUB MANUFACTURING CO., 1932 MCGRAW AVE., DETROIT, MICH.

Stationery

"ETIQUETTE OF WEDDING INVITATIONS AND ANNOUNCEMENTS". Linweave brochure of wedding papers and social stationery. LINWEAVE, 270 BROADWAY, N. Y. C.

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CANADA. Canadian National Railways—accommodations to everywhere in Canada. Illustrated booklet. CANADIAN NATIONAL RAILWAYS, 673 FIFTH AVENUE, N. Y. C.

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EUROPE. Information on European and World Cruises and dates of sailings. ST. LAWRENCE-CANADIAN PACIFIC STEAMSHIP CO. CANADIAN PACIFIC, 344 MADISON AVE., NEW YORK CITY.

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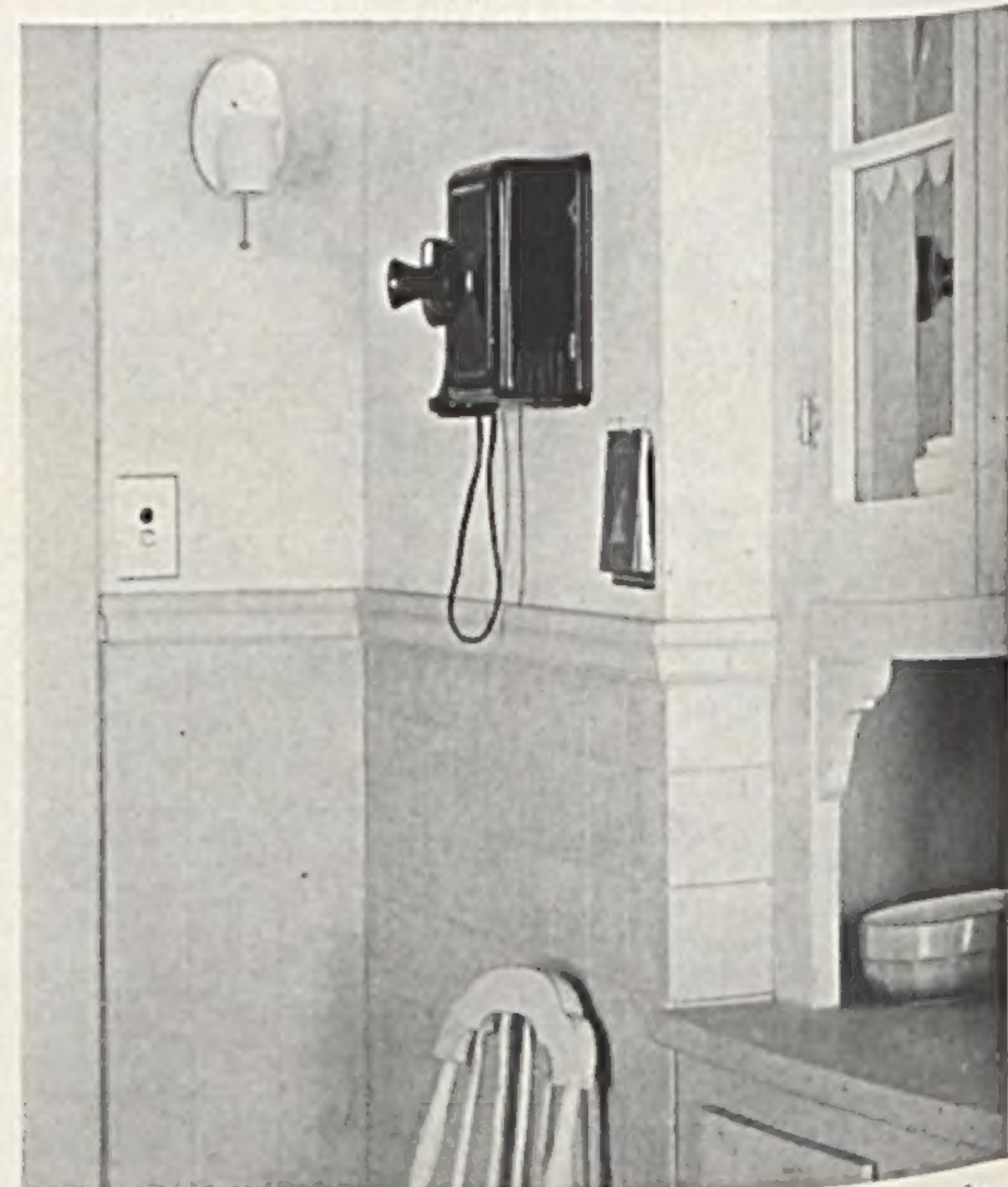
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